







**THE  
BOY'S BOOK  
OF  
CONJURING**







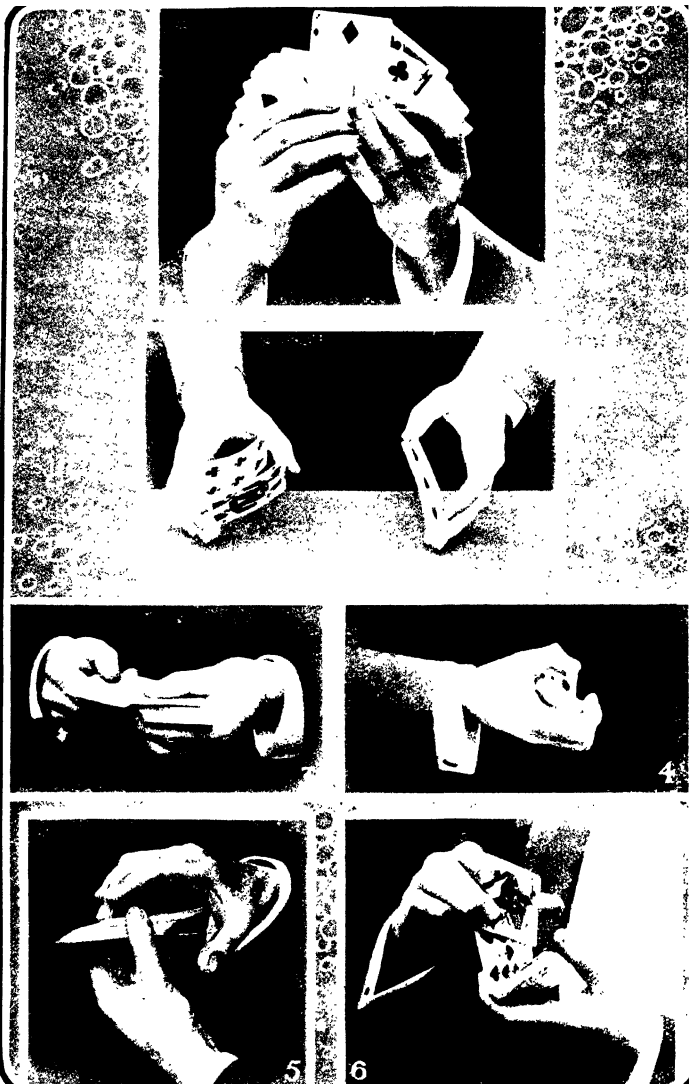


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THE  
**BOY'S BOOK**  
OF  
**CONJURING**

*TRICKS WITH  
Cards, Coins, Hats and Handkerchiefs,  
Second Sight and Mesmeric Tricks,  
Chemical Tricks, Match Puzzles,  
and  
Shadowgraphy*

**WITH NEARLY TWO HUNDRED  
ILLUSTRATIONS FROM PHOTOGRAPHS**

*New and Revised Edition*

**WARD, LOCK & CO., LIMITED**  
**LONDON AND MELBOURNE**



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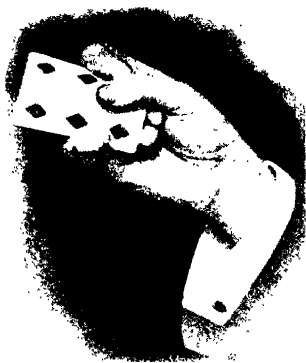




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## CHAPTER I

### INTRODUCTORY HINTS

**I**N compiling this little volume the aim has been to provide a manual of simple drawing-room and sleight of hand tricks which may be performed by the veriest novice at the cost of a trifling sum for the accessories that are required. Indeed, a whole evening's entertainment could be furnished by the card tricks, for most of which nothing but a pack of playing cards is needed.

It is hoped that after a careful study of the book, and a little practice, the aspirant will find that he has been thoroughly initiated and instructed in the rudiments of the conjurer's art. The method of performing the various tricks has been described clearly and concisely, without technical language, and without leaving the reader to surmise how any part of a trick is accomplished. In most instances the effect of the trick, as seen by the audience, is first given, the apparatus that is required is next described, and then follow the instructions for working the trick.

Though dexterity, quickness and skill are absolutely essential to a conjurer, they are not at all the most important components of his art. One may be very quick and skilful in vanishing, palming, passing, etc., but without the ability to deceive the audience as to the method of performing, the whole effect

may be lost. However, instead of a long dissertation on the psychology of conjuring, only simple straightforward hints that comprise the whole general principles of the art are supplied and they will be found quite sufficient for all purposes.

This is believed to be the first book on conjuring in which the description of the methods of performing the tricks is not interfered with, and often rendered obscure and misleading, by the introduction of the patter, or talk, that accompanies the trick. Nearly every pupil that the writer has instructed has complained that he could not follow the directions in printed books because of the introduction of the patter, which was often contradictory to the method given. Besides this, no one who has to depend upon the phrases and stories that are given in the description of tricks will ever become a performer. Remarks and puns that flow easily off one person's tongue would be forced and unnatural from another's. Cultivate the art of talking, and try to provide as much amusement with the patter, as with the trick itself. Seeing that the conjurer's ambition should be to amuse, his chatter must of course be as bright and funny as he can make it, and his remarks in regard to what he is doing must be conceived with a view, firstly, to get the audience into a good humour; secondly, to deceive them into thinking that the trick is performed in a different way from that in which it is done; and, thirdly, to divert the attention of the onlookers.

Another point, without which success can never be obtained, is to have entire confidence in oneself. The conjurer must feel that he is absolute master of his audience from the moment he steps upon the stage, and the slightest nervousness, hesitation, or lack of confidence, will destroy his chance of holding attention and interest.

There are some golden rules that cover the general principles of conjuring, and they should always be borne in mind.

1. Never tell the audience what you are going to do.

2. When the audience do know that a certain result is to be attained, pretend that it is difficult to secure it, and express considerable doubt whether you will be able to accomplish it, thereby creating an impression that the feat is a clever one.

3. Whenever it can be reasonably done, lead the audience to expect a different result from that which you are about to obtain.

4. Never look at your own manipulations when performing a trick. At the psychological moment of obtaining a result, such as a vanish, or a palm, turn your head away, and fix your eyes on something other than the manipulation. Direct the attention of the audience to something else by judicious use of your own eyes and unemployed hand, and by simultaneously making some amusing remark. Ability to distract the attention of the audience is one of the most important accomplishments of a conjurer.

5. Follow with the eyes the hand that is *supposed* to hold an article that has been palmed. Do not look at the hand retaining it.

6. Never repeat a trick, or perform two tricks in succession that are accomplished by the same method. Repetition is apt to afford the audience an opportunity to see how the trick was done.

7. In the event of a hitch in the performance of a trick, never get confused. Pretend that it is part of the trick, and cover the mistake with a remark that that is the way not to do it. If the mistake has disclosed the working of the trick, cover it up by doing another trick with the articles you were about to perform with.

8. Sleight of hand requires constant practice. Practise in front of a looking-glass until you satisfy yourself that you are capable of masking the movements of vanishing, palming, passing, etc., in such a manner that you cannot be detected.

9. Cultivate graceful and, above all, natural movements. Be quick, but never excited or hasty.

10. Prepare a programme for yourself, and see that you have all the accessories for the tricks tidily arranged in batches on the table, before taking the stage.

11. Practise simple tricks first of all, and never regard an "obvious" trick as too easy, and not worthy of production. Some simple tricks with playing cards, in which the result is a natural effect obtained without manipulation or trickery, are more mystifying than the most elaborate of stage performances.

12. In making passes, or producing articles from the pockets, do not move the body—especially not in the direction of the pass or production; move the hands only if possible, or not more than the hands and arms.

13. Practise the simplest of tricks—tricks that seem obvious, and apparently require but little skill. Become thoroughly proficient in these, and proficiency in advanced and intricate tricks will be much more easily attained. Even the palming of a few cards off the top of the pack—apparently an easy matter—requires considerable skill. As a first effort try to secure a given number of cards, say three or four, from the top, and the novice will at once find himself hesitating to count them.

14. Learn to mask the weight of different articles, *e.g.* in carrying loaded cylinders do so in such a manner that the audience think they are empty.

15. At the moment of making a pass with a coin or card, speak to the assistant who has helped with

the trick, or to the audience, and all will involuntarily look at you and not at your hands.

16. Watch for a chance to introduce false effects in the simplest of tricks. For example, when making the pass with cards, it is always as well to ruffle them afterwards; the audience, having full opportunity to see you do so, and not having seen any other movement, think that the pass was made then, and marvel at the dexterity with which it was done.

17. When vanishing articles such as handkerchiefs, etc., from the hands, continue the movement that masks the vanishing for a moment or two after the article has really gone.

18. Always make the programme as varied as possible with different kinds of sleight of hand. At the end of the book a few good programmes are given.

19. Do not let the audience expect too much. Tell them that your tricks are simple ones.

20. Perfect and continue performing tricks which you have mastered and in which you are really expert.

21. Go and see other conjurers and watch their methods.



## CHAPTER II

### THE DRESS, SERVANTES, PULLS AND APPARATUS

dress is one of the most important items in a conjurer's outfit, and though many kinds of fancy dresses, such as a Chinaman's or anything that provides a loose robe, are very convenient and suitable, the conventional evening dress is by far the most useful and most effective. Many performers content themselves with just the ordinary evening dress, and secrete any large articles for production in the shirt front opening of the vest. Those who prefer or require a special evening dress will find it advisable not to follow any special pattern, but to have one made according to their own particular requirements. The pockets should be conical in shape, and not square, as articles are apt to be caught in the corners. Two large pockets in the front part of the coat just below the waist, and two breast pockets, with openings flush with the edges of the coat instead of inside it, are usually all that is necessary, but other pockets for small articles may be made sideways, with the openings just in the hem of the front of the coat, wrist high, so that when the performer is standing sideways to his audience, he can, with hand hanging naturally at his side secure the articles from the pocket without the necessity of

placing his hands beneath his coat. These pockets are very useful for producing packets of flowers, or flags. Where large pockets are used and loaded with bulky articles, the coat should be well lined with stiffening, so that it stands out away from the body, and has not to be lifted up, in order that the pocket may be got at. It is advisable to have the pocket sewn at the bottom to the lining of the coat, so that it is not dragged out with the article that is produced from it. It is also well to have a button strongly sewn between the brace button at the back of the trousers, so that the loop of a pull can be attached to it.

The servante, or conjurer's bag, is the next most important accessory. Many kinds of portable servantes can be obtained, and one or two of these are illustrated in Plate XXVII Figs. 1 and 7. The servante should be well lined with felt or baize, so as to deaden the sound when articles are dropped into it, and it is also as well for the performer to go in the front of the hall, and see that the servante, when loaded, is still hidden behind the table, and cannot be noticed by those who are looking down from an angle.

Where an impromptu servante has to be provided, an ordinary kitchen table with a drawer makes a very good one. The drawer is pulled out five or six inches, and the tablecloth laid right over both table and drawer. It will scarcely ever be noticed.

There are many different kinds of pulls for vanishing articles, the most effective of which is one of elastic, one end of which is attached by a loop to a button at the back of the waist, underneath the coat, while the other end with its hook or receptacle is placed in a side pocket of the trousers. It is of course a natural action to place the hands in the pockets and so secretly secure the pull when it is wanted. Immediately it is released, the elastic causes

the pull to fly behind the person. A pull is a very important accessory in performing vanishing tricks.

Some professionals are chary of using elastic, and another very good pull is one of string, which is inserted inside the coat with an end down each sleeve. One end of the string should be fastened round the left arm at the elbow by a strap, and on the other end fix a watch catch, to which the article that is to be vanished can be attached. The arms are then extended from the body at the elbows, and the article will fly up the sleeve. But in using this pull it is well to dispose of the act at an early stage of the performance, otherwise it will cramp the use of the performer's arms.

There are several other kinds of accessories and apparatus of a mechanical nature. Cylinders, collapsible articles that work with springs and telescopic effects, trick boxes, etc., are all used with considerable effect, but speaking generally they do not cause so much wonderment as pure sleight of hand, or production tricks. Cylinder effects, for example, have become very common as toys, and as nearly every one knows the principle on which they are worked, it requires very telling productions to impress an audience with them. All who are embarking on the conjurer's art should procure catalogues from the principal makers of conjurers' accessories. They are sure to find many articles illustrated that will particularly appeal to them.

## CHAPTER III

### CARD TRICKS

**O**F all drawing-room tricks, there are few so simple, effective, and universally popular as those with cards. A pack of cards is available in most home circles, and a vast number of mystifying tricks can be performed with these simple accessories alone.

Forcing, making the pass, and palming, are the most difficult and most necessary feats of manipulation with cards, and must be practised continually by those who wish to become expert entertainers, but many tricks that can be effectively performed without any preparation or practice are included in the following pages.

A pack consisting of fifty-two cards of a kind, *e.g.* fifty-two Jacks, or another composed of three suits only, can be obtained and used by those who are not adept at forcing a card, but these are unsatisfactory things to work with, as they cannot be shown, nor can the company be allowed to shuffle them. The advantage of using a pack of cards that has been inspected is important.

It is advisable always to use thin pliable cards for palming and production, as it is necessary to be able to bend them easily without cracking or otherwise marking the card. It is also best to use the picquet pack of thirty-two cards, *i.e.* one from which all the twos, threes, fours, fives and sixes have been taken

away, as a small pack is always easier to manipulate than a large one. Cards known as "Steamboats" are the best for all purposes. The backs are covered with diagonal lines, have no marginal edges, and when worked for forcing, appear to revolve and merge into one another, which is very bewildering to the person selecting a card, and materially assists the forcing. For some of the tricks described in this book it is necessary for the performer to possess duplicates of the forced cards, the use of which will sometimes avoid the necessity to make the pass. Duplicates and palmed cards that it is necessary to retain for a time, can be secreted in a trousers pocket, for it is quite a natural action for the performer to place his hands in his pockets while waiting for the cards to be shuffled by one of the spectators; he can then secure the duplicate. He must take note to remember which way up the cards are placed in the pocket. A card-changing box should be amongst the accessories of every one performing card tricks.

### TO FORCE A CARD

The trick must be performed in such a way that the selector thinks he has really chosen the card himself. The card to be forced should be placed at the bottom of the pack, the pack held in the right hand, and half of it taken off and held in the left hand. The hands are then held side by side, a few cards from underneath either set are fanned between the hands, and the second finger of one hand kept upon the card that is to be forced, i.e. the bottom one (see Plate I, Fig. 1). A circular movement is then made and continued with the hands, and the cards that have been fanned in the centre are made to revolve over one

another at the same time. This last action is done with the forefingers and thumbs. The whole of the cards, except that to be taken, should be held tightly when the card is about to be picked, and the attention of the person who is taking the card should be distracted as much as possible by some bantering or humorous remark. Then as the fingers of the selector approach the cards, the centre where the forced card is, is brought to his fingers, and the card thrust into them. Do not look at the cards but at the selector's hand when placing the card into it. Where more than one card is to be forced, all the forcing cards must be kept at the bottom of those in the right hand.

It sometimes happens that the performer runs up against some one who will not take a forced card, and in that event it is well to let him take another. After another person has been induced to take the forced card, ask for the wrong card have it returned to the middle of the pack, make the pass which is described on page 31, and show the card on the top of the pack.

## TO VANISH A CARD

This trick can be very easily learnt by a study of Plate II. The card is first held between the first finger and thumb, and displayed to the audience (Fig. 1); it is then caught on the far side by the little finger and slightly bent (Fig. 2). Then the first finger is gradually brought over to displace the thumb (Fig. 3), and the fingers suddenly straightened out (Fig. 4), when the card is vanished to the back of the hand. It is reproduced in the manner shown in Fig. 5 and again exposed as in Fig. 1. Keep the hand in a sort of revolving motion all the while and the trick will be well masked.

## TO PALM A CARD

This again can be more easily learnt by a study of Plate III than from any description. The card is first held between the first finger and thumb as in Fig. 1; with the forefinger slide the card into the palm of the hand (Fig. 2), cover the card with the fingers as in Figs. 3 and 7, and the back of the hand can be displayed. Those who cannot cover the card with the hand will find it advisable when the position as in Fig. 3 has been attained almost to close the hand, at the same time folding the card, and retaining it held by the thumb in the palm.

## TO PALM A CARD (Another Method)

The card to be palmed should be placed at the bottom of the pack by "passing" it there. Hold the pack in the left hand, and expose it to the audience (Plate III, Fig. 5). With the second or third fingers, push the front card upwards a little. Pass the right hand across the front of the pack with a rapid motion, and in so doing clutch the front card in the manner shown in Fig. 6, and retain in the position shown in Fig. 7.

## THE SINGLE-HANDED PASS

The effect of this trick is to pass the cards in the top half of the pack to the bottom, *i.e.* so that a card that may have been placed on the top of the pack by a member of the company will be immediately found in the centre. This and the two-handed pass are

very fully illustrated in Plate IV. The cards are first held between the thumb and the second, third and fourth fingers, as in Fig. 1, the first finger being held just underneath the cards. Half of the pack is then dropped into the palm of the hand (see Fig. 2) ; the forefinger pushes up the bottom half (Figs. 2 and 3), and with the thumb and fingers the cards are packed together again (see Fig. 4).

### **THE TWO-HANDED PASS**

When the cards are handed back to the performer, he must hold them in the right hand in the position shown in Fig. 5, Plate IV, and contrive to insert his little finger in the corner of the pack where the card that it is desired shall be brought to the top is situated (as shown in Fig. 6). The top half is then grasped in the way shown in Fig. 7 and held tightly, and the bottom half raised upwards between forefinger and thumb ; the other being placed underneath in the manner shown in Fig. 8.

### **TO MAKE FALSE SHUFFLES**

False shuffles are necessary in order to keep certain cards at either the top or bottom of the pack. The pack is held in the left hand, and the half of it that contains the special card or cards is taken with the right hand. The cards to be retained in position are kept tightly held by the forefinger and thumb, and those in the front or at the back of them, as the case may be, are dropped, a few at a time, on either side of those held in the left hand. Place the retained



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cards back in their original position in the pack as each shuffle is finished (see Plate I, Fig. 6.)

### **TO SIGHT THE TOP CARD**

It is often necessary to know the card at the top of the pack, and the opportunity to look at it does not occur. Ruffle the cards which are held in the right hand, and in doing so, turn up the top right-hand corner of the top card with the thumb, when the suit and value of the card which is printed there can be easily seen (see Plate I, Fig. 4).

### **DEALING SECONDS, OR RETAINING THE TOP CARD**

Hold the pack in the left hand, and pretend to deal the first card, but instead pull two cards forward, and retain the top card with the thumb of the hand that is holding the pack, and with the other hand draw away the second card from underneath it (see Plate I, Fig. 3).

### **THE QUICKEST PASS ON RECORD**

Place the seven of clubs and the eight of spades at the top of the pack. Then "force" the eight of clubs and the seven of spades on members of the company. Let these two cards be shown round, then have them placed by one of the audience in

different parts of the centre of the pack. Ruffle the cards, or if preferred, shuffle them thoroughly, taking care to keep the two cards that were placed at the top always in the same position. Then ask some one in the company where they would like the two cards that they selected to appear. They will invariably say on the top, but if they are asked for in another part of the pack, make the pass in the manner described on page 30. After expressing doubt as to whether it can be done, the seven of clubs and eight of spades can be displayed, and the company will be quite convinced you have brought together the two cards that were placed in different parts of the pack, the similarity of the four cards lending itself to the deception.

### **TO NAME A CARD IN THE CENTRE OF THE PACK**

Having sighted the card at the bottom of the pack, which is retained face downwards in the left hand, draw it with the thumb slightly towards the person. Then hold the pack towards one of the company, and draw back the top part of the pack so as to "fan" the front edges of a few cards in the centre. Ask some one to put a finger on a card they would like you to name. Draw away that card, all those above it, and also the one at the bottom of the pack, at the same time naming the latter card as the one chosen. Show the card as the bottom one of those removed (see Plate I, Fig. 5).

### **FORCING CARDS BY TELEPATHY**

**Let one of the audience shuffle a pack of cards, take**

them back, and get another to cut them. Throw the cards on the table, face downwards, but while doing so manage to look at the bottom card, which we will say, for example, is the Jack of clubs. Spread the cards over the table, but take particular notice of the position of the bottom card, *i.e.* the Jack of clubs.

Now tell the audience that you can make any one of them select the card you want without his knowledge. You then call for the Jack of clubs. Some one picks out a card, and without looking at its face, gives it to you. You say, "Many thanks, quite right—Jack of clubs." When you have looked at it you see that it is the two of hearts, we will say for example, so you now ask for the two of hearts, and are handed, let us say, the six of diamonds. Then pick a card from the table yourself, saying, "I now want the six of diamonds." Instead of which you take the card you know to be the Jack of clubs. The three cards are then shuffled and shown, and are discovered to be the three called for, making it appear that the spectators have actually selected the cards you wanted.

### CARD JUGGLERY

From a pack of cards, take all the aces, kings, queens and Jacks. Make four separate piles, each containing ace, king, queen and Jack in sequence. Place these sets in a row, face downwards upon the table. Then put the first set of four cards on top of the second set, those on top of the third, and the twelve cards on top of the fourth. Let several members of the company "cut" the cards, at each cut placing at the bottom those cards removed from the top—the cards can be cut by any number of persons—and

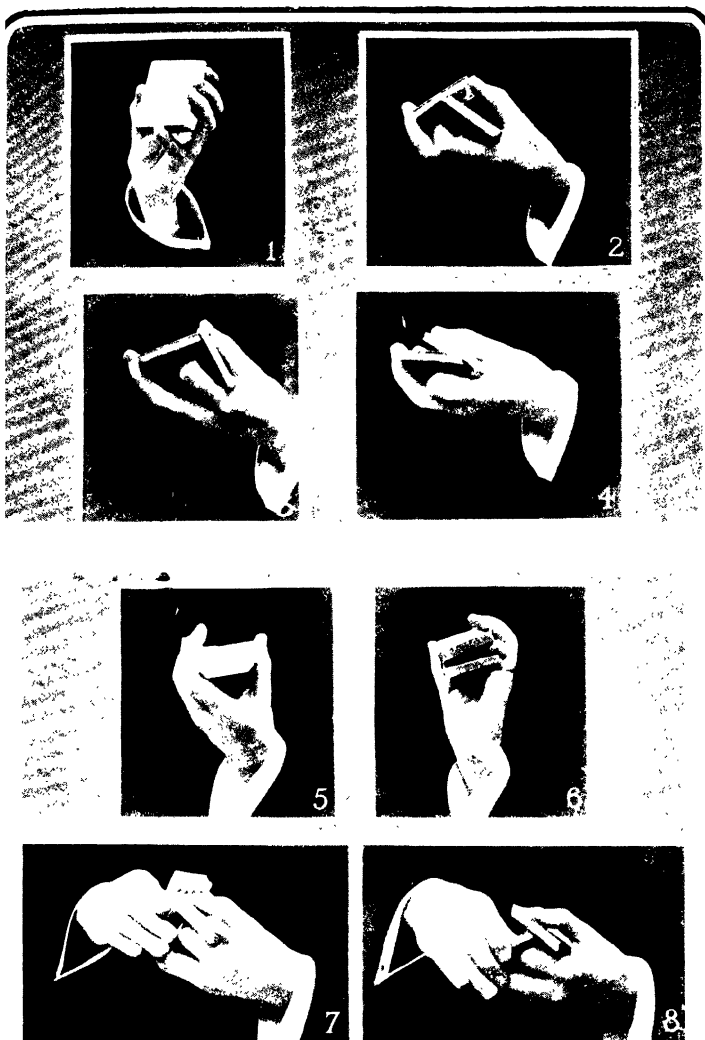


PLATE IV.-- The Pass. Figs. 1-4. Single hand.- Figs. 5-8. Two hand.

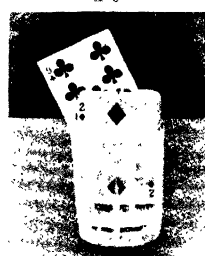


PLATE V.—Fig. 1. How rising cards are arranged. Fig. 2. Rising cards in glass.—Fig. 3. Rising card.—Fig. 4. Rising card (with waxed thread). Figs. 5 and 6. To produce a card from a pack wrapped in a handkerchief.

then deal out four sets, one card for each set in sequence, and without looking at the cards while dealing. Each set will be found to contain four cards of a kind, *i.e.* four aces together, four kings together, etc. The experiment can then be repeated in exactly the same manner, and at the next deal the four sets will be found to be constructed in the way they were first arranged, *i.e.* ace, king, queen and Jack. The performer will find he gets untold credit, and causes amazement at what is really a natural effect.

### TO TELL WHICH CARD HAS BEEN THOUGHT OF

To facilitate the explanation of this experiment it is described as worked with twenty-one cards. Ask one of the company to think of one of the cards he will see, and to remember in which of the three piles you are about to make it is contained. Then deal out three piles of cards from the twenty-one in the hands, placing each card face upwards on the table, one for each of the three sets in sequence. When you have been told in which set the card thought of is contained, collect the three piles together, placing the set that has been pointed out between the other two. Then deal out again in the same way, and ask in which set it is now contained. When you have been told, collect the cards together again, once more putting the set containing the card between the other two. Deal out the cards again, and this time remember the name of the fourth card you place on each set. When you have been told in which set the card thought of is contained, you know that it is the fourth (or centre) card of that set, and it can then be named by you, or the cards can be collected as before, and the one thought of will be found to be the eleventh

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(or centre) card in the pile. If the performer can remember the card chosen, he can have all the cards shuffled, and then pick out the chosen card.

The trick can be performed in the same way with any number of cards, and the card that was thought of will be found half way through the last collection, (*e.g.* it will be the twelfth card if twenty-four are used), but it is much simpler if an odd number, that is a multiple of three, is used (*e.g.* 15, 21, 27, or 33), as the card is then the odd one in the centre.

### THE INSEPARABLE JACKS

Display the four Jacks fanned in the hands, hiding three other cards behind the Jack at the back of the set. Close the cards together, and place them on the top of the pack, informing the company that the Jacks are the four top cards, as they have seen. Then take the top card, and without exposing it place it in the centre of the pack, and then place the second and third cards in other parts of the pack, keeping up a running commentary that the company are sure the Jacks are being properly separated. Then ask some one to cut the cards, *i.e.* placing those removed beneath the others, and the four Jacks will be discovered together in the centre of the pack.

### TO TELL WHICH OF THE COURT CARDS A PERSON HAS CHOSEN

This is a very simple trick, but at the same time a very popular one. In most packs, the white margins at the edges of the court cards are of different

width at top and bottom, and also at the sides. Select the court cards, and arrange them with the broad margins all the same way. Ask a person to pick out and note a card, and then watch closely whether he turns it. Hold forward the pack for the card to be replaced in such a way that it goes back with the broad margin reversed from those in hand. Shuffle the cards, and then display the card that is disarranged.

### TO CHANGE A CARD THAT A PERSON IS HOLDING

Ask one of the company to take a card from the pack, and to note carefully what it is without letting you see it, and then to lay it on the table, face downwards. Have a card, face downwards, palmed in the right hand, and the "rest" of the hand, *i.e.* just above the wrist, moistened. Hold the pack of cards in the left hand and, with the right cover the card on the table. Ask the person to hold his finger upon it, so that he can see it does not move. In covering the card, drop the one that has been retained in the palm of the hand, and with the damped wrist pick up the other and, drawing it away palmed, place it on to the top of the pack. Look at the cards, and carefully "sight" the one picked up, which can then be shuffled into the pack by one of the company if desired or retained in position by a false shuffle. Then show the front of the pack, with another card of the same suit exposed, and say, "I suppose this is not like the card you have beneath your finger." When the person replies "yes" or "no," pretend to draw the front card away, but in reality draw another card, and without exposing it place that also face downwards upon the table. Then place the card that the person is supposed to be holding in position ready



for drawing, and again show the front of the pack with another card exposed. Repeat the question, and then draw the card that was selected in the same way that the other was drawn, and place that also on the table. Say, "Oh, I suppose the card you chose must be the second card," and on exposing that, the audience is surprised to find that it is not even the one they thought was there. Then expose the card that is being held, and astonishment is again expressed, because it is not the card that was selected. Then turn up the other card, which is the one that was chosen. This is a most effective trick.

### THE MAGNETIC ACES

Divide the pack into three piles, and lay them face downwards upon the table. Exhibit the two red aces and lay one on top of the first pile (the top card of which you will have previously noted) and the other on the second pile. Then place the second pile on top of the first, and cover with the third pile so that the aces are in different parts of the pack. Hold the cards face downwards in the left hand, and with the right hand draw the cards one at a time from the bottom of the pack, and expose them on the table. When the card that was at the top of the pack is brought forth, draw back and retain the next card, which is, of course, the first ace, and proceed to draw the other cards. When the second ace is produced, the first can be brought forth as the next card, and the effect of the two aces having come together is obtained.

**TO CATCH THREE CARDS FROM THE PACK**

Three cards (duplicates of which the performer has secreted in the right-hand trousers pocket) are forced upon members of the audience. The cards selected are then returned to the pack, and when it is received back from the audience, the three duplicate cards are brought from the pocket palmed in the right hand. Hold the pack between the first finger and thumb of the right hand, throw it up in the air so that it scatters in all directions, and pretending to make a grab at the cards as they fall, bring forward the three palmed cards, and display them fanned in the hand.

**TO PRODUCE A CHOSEN CARD FROM A PACK  
WRAPPED IN A HANDKERCHIEF**

Force a card, say the ten of clubs (a duplicate of which you have in the right-hand pocket). Give the pack to the person who selected the card, ask him to replace it, and to shuffle the pack. While he is doing so secretly secure and palm the duplicate card. Take a silk handkerchief, and after shaking it, throw it over the right hand, and cover the palmed card. Ask for the pack, which you take with the left hand, and place upon the handkerchief, exactly over the card secreted underneath it. Now take the bottom end of the handkerchief, and bring it up over the pack so that the latter is wrapped in the handkerchief, transfer the pack and the card beneath it to the left hand, and with the right hand draw the sides of the handkerchief up over the card that is outside the "bag," so that it is caught by the corners in the folds of the handkerchief, which is folded over it in the sem-

blance of an envelope. Now call for the card that was chosen, and shaking the handkerchief, it will gradually appear as if coming through it, the remainder of the pack, of course, being held inside. This trick is illustrated in Plate V, Figs. 5 and 6.

### **THE THREE-CARD TRICK, or FINDING THE QUEEN**

This very old trick, which is still practised on race-courses and at sports meetings throughout the country, is one of the most infamous of card tricks, and is here inserted that the novice may know of it, and with the hope that the knowledge may be the means of preventing him and others from being victimised. One card is held face downwards between the second finger and thumb of the left hand, and two cards in a similar position, one above the other, in the right hand, the queen being exposed in front of the other (see Plate I, Fig. 2). With a very quick pass the three cards are thrown face downwards upon the table, and pretence is made of dropping the queen first of all. Really it is the back card of the two in the right hand that is first dropped. The trick is usually performed with such rapidity and skill that the onlooker feels certain that the first card was the queen, which he is requested to find. This is the most common and simplest way of "Finding the queen."

### **THE MYSTERIOUS DEAL**

The four aces and the four kings are packed together in the following order :—two aces, a king, two

aces, then three kings. Then the first card is turned face upwards upon the table, the next card is placed underneath the pack held in the performer's hand, the third card dealt out, and each subsequent alternate card is placed underneath the pack. The cards are dealt out in the order of an ace, then a king, each time.

### **TO CHANGE A NUMBER OF CARDS IN TWO PERSONS' POCKETS**

The effect produced by the performance of this trick is that twenty cards are counted out, twelve are handed to one person, placed in his inside breast pocket, and his coat is buttoned up; the other eight are handed to a second assistant and dealt with in the same way. The performer pretends that he is causing the cards to pass from one person to the other, and when the assistants undo their coats, they find that the one is three cards short of the number he thought was in his pocket, and the other has three cards more.

It is accomplished in the following manner:— Ask two gentlemen on to the stage, hand the pack of cards to one of them, and ask him to deal out twenty cards, face downwards, on the table. Take up the twenty cards, and ask the assistants to empty one of the inside breast pockets of their coats. Whilst they are doing so, palm three of the cards, and place the remaining seventeen on the table. Then pick up the wand in the right hand in order to mask the three palmed cards. Ask the first assistant to cut the cards into two packs, and to place one of the packs into his empty breast pocket and to button his coat. The second assistant is now told to count the remaining cards, and replies, we will say for example, that there

are eight left. Remarking that eight from twenty leaves twelve, and that the first gentleman of course has twelve cards, take the eight cards with the right hand, and in doing so drop the three palmed cards on to them. Then ask the assistant to place these cards in his pocket, as the other has done, and tell the audience that the first assistant has twelve cards in his pocket and the other has eight. Now assert that you will take a few cards from the pocket of the first assistant, and pass them into the pocket of the other, without either knowing it. With the wand touch the breast pocket of each assistant, remarking, "Did you see that go?" or "That's number one," and repeat twice; or vary the effect by appearing to throw the cards from one person to the other. When you have apparently passed three cards, remark that the first person, instead of having twelve cards, will find that he has only nine, and the second person who thought he had eight will find that he has eleven, which is proved by the production of the cards from their pockets.

### RISING CARD FROM PACK HELD IN HAND

A piece of thread should be looped on to a button-hole of the waistcoat, and at the other end attached a piece of conjurer's wax, which is then secreted underneath the hem of the waistcoat. Request the audience to pick a card from the pack, have it placed back in the middle of the pack, and work the pass, as described on page 31, bringing the card to the top of the pack. Then while returning to the platform attach the piece of wax to the back card, and holding the pack at the bottom with the left hand, well away from the person, pass the right hand underneath

the thread, and the card that was selected will gently rise to the hand. The character of the card need not be known to the performer himself, but if preferred he may force a card, a duplicate of which is secreted on top of the pack.

### RISING CARD FROM PACK IN A GLASS

Three cards are selected by different members of the audience, returned to the performer, and placed back in the pack, without the character of the cards being seen by him. The pack is then placed in a glass tumbler, and when the performer calls for the cards, they rise from the pack.

Attach one end of a piece of thread to the centre of the top end of a card, put it near the front of the pack, draw the thread across the top edge of the pack and conceal it in the hand. Let the audience select three cards from the pack, the other end of which is presented. Have these cards returned, and again reversing the pack in hand push them into different parts of it in such a manner that they carry the thread into the pack with them. Put the cards into a glass, call for each person's card separately, and then as you draw the thread, the cards that were selected by the audience will gradually rise from the glass. Care must be taken to note the sequence in which the cards are placed in the pack, so that when addressing the selectors individually, you cause their particular card to appear. This trick is illustrated on Plate V, Figs. 1, 2, 3 and 4.

**TO MAKE THREE CHOSEN CARDS RISE FROM  
THE PACK**

Attach one end of a piece of black silk or thread, about eighteen inches in length, to a button on the vest ; to the other end fix a small piece of conjurer's wax, and press it underneath the bottom hem of the vest, within easy reach of the left hand. Now take a pack of cards, and force three (duplicates of which you have secreted in the right-hand trousers pocket) upon members of the audience, and give an assistant the remainder of the pack with a request that he will collect the three cards, and after seeing they are placed in the pack will shuffle it well. Whilst this is being done, draw the three cards from the pocket palmed in the right hand, take the pack from the assistant with the left hand, and pass it over to the right. In so doing, place the three duplicate cards on the top of the pack. Now say you will endeavour to find the chosen cards, and make them rise to your call. While talking, detach the waxed end of the silk from the vest, and hold it between the thumb and first finger of the left hand. As the pack is passed to the left hand fix the wax to the top of the back card, which will be one of the three chosen. The silk should be in a line from the body to the cards. Say, " You will know your card again, sir. I command it to rise." After waving the right hand over the pack, place it underneath the silk, and gently draw the card up with it. Take the wax off while placing the card on the table, and attach it to the next card, and repeat the performance for the third card. There are several ways of working the rising card trick, but this method should appeal to amateurs as the simplest and most effective.

## **TO PRODUCE THREE CARDS IN FRAME 47**

### **TO FIX A CARD SELECTED FROM THE PACK ON THE CEILING OR WALL**

Force a card, then let the drawer return it to the pack, and shuffle the same. A duplicate of the forced card, with a tin-tack through the centre of it (the point at the back), is concealed in the right-hand trousers pocket. While the cards are being shuffled, withdraw the card from the pocket, holding the tack between the second and third fingers of the right hand. Take the pack in the left hand, bring the right over on to the back of the pack, and place the palmed card on it. Show the face of the pack to the audience, and remark that you will try to fix the card that was selected and is now in the pack, on the ceiling or wall. Throw the pack smartly and squarely at the ceiling or wall, and the weight of the pack will drive the topmost card with the tin-tack through it into the surface thrown at, and it will remain firmly fixed there.

### **TO PRODUCE THREE CARDS IN A FRAME**

The three cards for this trick are pinned on a black-board framed as a picture, and covered by a blind (working on the American blind principle) and glass. When the blind is drawn down it is hooked on to a catch at the back of the glass. The least pressure on the glass will release the blind, and cause it to roll up.

The frame with the blind drawn down is hung upon the wall. Duplicates of the three cards that are in the frame are forced upon members of the audience. They are then placed in different parts of the pack, and the performer announces that he will throw the three cards selected inside the frame. The whole



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pack is then thrown at the glass—not too hard, or of course it will break, and the three cards are at once shown inside the frame (see Plate VI, Figs. 6 and 7).

### RUBBING SPOTS OFF A CARD

The sequence of a suit from the nine downwards, is placed at the back of the pack, and the ten card, *e.g.* the ten of spades, in front of the pack. Hold the pack in the left hand with the front exposed to the audience, and while pretending to rub the front card with the right hand, place the thumb of that hand at the back of the pack, drawing the nine of spades down and away under cover of the palm of the hand. Rub the front card again, and this time leave the palmed card on the front of the pack, making it appear that you have rubbed a spot off the front card. This can be repeated several times. The thumb should be damped and the card will come away from the back more easily.

### THE CARD CASE

**Effect :—**A handkerchief is vanished and a pack of cards placed in a case. When the case is reopened, the handkerchief is discovered inside it, and the cards have disappeared.

**Apparatus :—**A card case, three or four cards, and duplicate handkerchiefs. The card case contains another case made and masked to resemble a pack of cards, hollow and open at one end. A card face uppermost is pasted on one side of it, and another, back uppermost, on the other side.

**The Trick :—**A handkerchief is secreted inside the false pack or case, on the top of which a few loose cards are placed. The case is left upon the table with open end away from the audience. The "pack" is picked up, the loose cards are fanned, closed, and then thrown carelessly away—and the "pack" placed inside the case and given to an assistant to hold. A handkerchief is next vanished by means of the pull described on page 25. The case of cards is opened by the assistant, and instead of a pack being withdrawn from it, the handkerchief is produced and the case shown to be empty.

#### TO REPRODUCE A CARD THAT HAS BEEN TORN UP

**Effect :—**A card is selected from the pack by one of the audience, who then goes on to the stage, and after exhibiting the card tears it up. All the pieces except one, which the performer asks the assistant to hold, are placed in an envelope, which is then sealed. The conjurer procures a cigarette from one of the audience, attempts to light it, and when he cannot do so, he tears the paper off, and discovers the card that was supposed to have been torn up inside the cigarette. A piece has been torn off the card, and the portion of card that is being held by the assistant exactly fits the tear. The envelope is then cut open, and instead of containing the torn pieces of card, is found to contain the tobacco.

**Apparatus :—**A duplicate of a card, and an envelope with a false front to it, *i.e.* a piece of paper is pasted by the edges exactly over the front of the envelope, and a little slip cut off one corner so that a knife can be easily inserted when it has to be opened; see Plate XXVIII, Fig. 4; in this false compartment some

tobacco is secreted); a pack of cards. Tear the corner from the duplicate card and place it inside the envelope ready for use. Roll the remainder of the card up, and cover it with a cigarette paper, to resemble a cigarette as nearly as possible.

**The Trick :—**Force the other duplicate card on a member of the audience, and request him to step forward with it, to tear it up, and then to place the pieces in the envelope which you are holding. In opening the envelope, place a finger inside and with it cover the piece of card that is already there, and hold the envelope open for the assistant to place the pieces of card inside. Then pretending to give him a piece of the torn card from the envelope, give him the piece that is held under the finger. Seal the envelope, and request him to hold it at arm's length in one hand, and to retain the torn piece of card in the other. Secure the dummy cigarette, which may have been secreted in the trousers pocket, and palm it. Procure a cigarette from the audience, palm that, and substitute the dummy. Pretend to light the dummy, and indeed a portion of the cigarette paper can be burned; unroll it, and produce the card that was supposed to have been torn up, and the small piece of card that the person is holding can be shown to fit the one produced from the cigarette. Then take the envelope from the assistant, cut open the false front, and show that there is tobacco inside of it instead of the pieces of card.

### **THE CARD-CHANGING BOX**

**Effect :—**A card is selected from the pack by one of the audience, and placed in an empty box, which

## THE PIPS VANISHED FROM A CARD 51

is then closed. On being re-opened a different card is discovered.

**Apparatus :—**Duplicate cards, and a card box containing a piece of wood, which entirely covers and masks the bottom of the box. The inside of the box, and also both sides of the loose piece of wood, are painted black.

**The Trick :—**Two cards (*e.g.* the five of hearts and the three of clubs) are placed face downwards in the box, covered by the piece of wood; the box is then closed, and in that position is lying on the conjurer's table. A member of the audience is asked to select a card from the pack, and the three of clubs is forced upon him. The performer then picks up his box, and has the card placed in it face uppermost. The assistant thinks he is placing the card upon the bottom of the box, but in reality he is placing it upon the false bottom or piece of wood. The case is then secretly turned over, opened, and the five of hearts is discovered substituted for the three of clubs. After remarking that some people think the trick is done by the aid of a false bottom to the box, the performer says that to prove it is not the case he will produce the vanished card, and removing the five of hearts from the box in full view of the audience he discloses the other card (really the duplicate) underneath.

## THE PIPS VANISHED FROM A CARD AND REPRODUCED ON A HANDKERCHIEF

**Effect :—**A card, *e.g.* the ten of spades, is selected from the pack by a member of the audience, placed in a box, and held by an assistant—or the selector may

be asked to step upon the stage and hold the box. A pistol is fired at the box, which when opened contains a perfectly plain card, and the vanished pips are found printed upon a handkerchief that has been borrowed and laid upon the table.

**Apparatus :—**A thin piece of wood with raised pips representing the ten of spades, a little lamp black, a pack of cards, and a card-changing box, *i.e.* one that has a false bottom.

**The Trick :—**The wood block is laid upon the table, with pips already smeared with lamp black. A handkerchief is borrowed from one of the audience, and laid on the table apparently at hap-hazard, but really placed quite carefully over the block. Force the ten of spades on one of the audience. Place it in the card-changing box, in the other side of which a blank card has been secreted. Turn the box over and hand it to an assistant to hold. Fire a pistol and ask for the box to be opened. The card seen is of course a perfectly blank one. Walk to the table, and while picking up the handkerchief press it with the open palm upon the block, and the missing pips will be printed upon it, and can then be disclosed. Though it is not very nice to use a borrowed handkerchief for this trick, nevertheless it is rendered doubly effective by so doing.

## TO READ A PACK OF CARDS FROM BEGINNING TO END WITHOUT LOOKING AT THEM

**Effect :—**A pack of cards is shuffled by one of the audience, handed to the performer, who holds the pack in front of him and shows the front card to

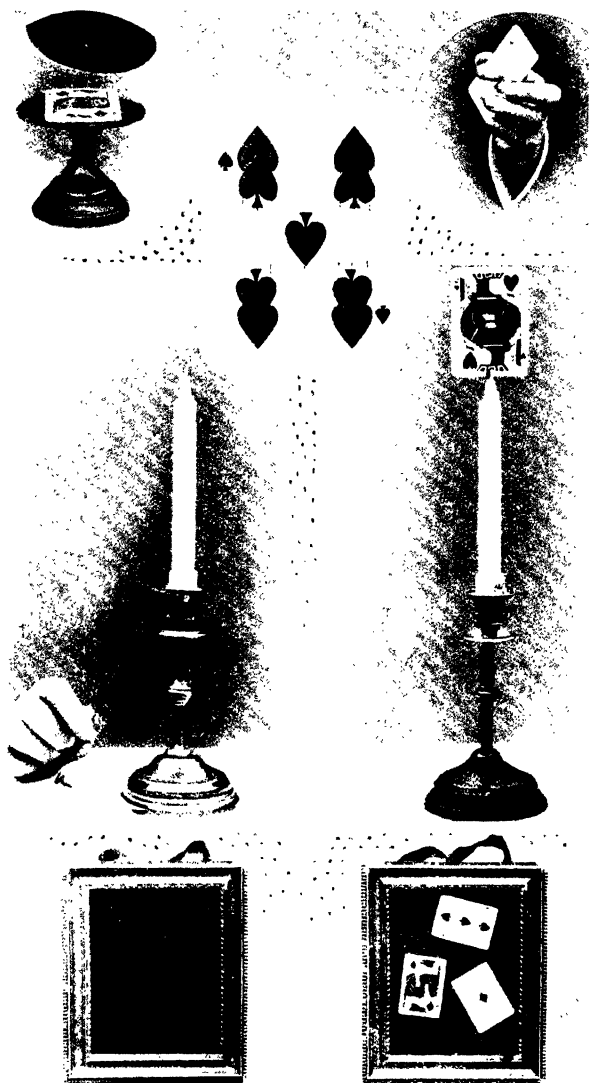


PLATE VI. Fig. 1. Card stand. Fig. 2. Finger through card. Fig. 3. The travelling pips. Figs. 4 and 5. Production of a card on a candlestick.—Figs. 6 and 7. Production of three cards in a frame.



PLATE VII. The diminishing  $\alpha$

## TO PRODUCE A CARD BEHIND A CANDLE 55

the audience. He then puts the cards behind his back, thinks deeply, and then names the next card. He brings the pack in front of him again, and shows the card that he named as the front one. He then goes through the whole pack in the same manner.

**Apparatus :—**A pack of cards.

**The Trick :—**A card is retained in the trousers pocket from whence it is secured and palmed, and when the pack is returned, the palmed card is placed face foremost on the top of the pack, i.e. the reverse way to the others. The pack is then held on a level with the elbows, and the performer can of course see the bottom card of the pack. After noting it, and taking care that the audience does not see him looking at it, he passes his hands behind his back, and puts it over the card the audience have seen at the other side of the pack. After thinking for a moment or two, he tells them what the next card will be, brings the pack from behind his back, and shows the card in the front. He now notes the next card, and repeats the experiment.

## TO PRODUCE A CARD BEHIND A CANDLE

**Apparatus :—**The duplicate of a card that will be forced, a pistol, a lighted candle, and a trick candlestick, which can be purchased very cheaply. This candlestick is illustrated in Plate VI, Figs. 4 and 5.

**The Trick :—**The candlestick has a piece of wire attached by a hinge and spring to the edge of its socket. At the other end of the wire is a little clip, also on a hinge. The card is inserted in the clip,

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the wire bent backwards and the card inserted in the foot of the candlestick, which effectually conceals it. It is then held there by a needle, which is fixed behind the wire and through two holes in the foot of the candlestick. The needle has been previously threaded with a long piece of thread, one end of which is wound round the pistol. The candlestick is placed upon the table and the candle lighted. The performer forces a duplicate of the card that has been concealed upon one of the audience, and after it has been exposed he places it in the pack, which is then shuffled, and held by an assistant. The performer then states that he will fire the card that has been chosen from the pack on to the candlestick. Pick up the pistol and walk across the stage with it, fire at the candle, and in doing so drag away the needle. The card will spring up behind the flame, and the wire or spring be effectually hidden by the candle.

### THE VIADUCT CARD ILLUSION

**Effect :—**A card (*e.g.* the king of diamonds) is selected from the pack by a member of the company, noted and returned to the performer, who then pushes his finger through the centre of the card and afterwards shows that it has not been torn. The card is then handed back for examination.

**Apparatus :—**A mechanical card which has a hole in the centre and a little lever at the foot, which, when pressed, brings forward a piece of card to cover the hole.

**The Trick :—**The trick card is hidden in the trousers pocket, and another of similar value forced upon a

member of the audience. When it is returned to the pack the performer must pass it to the top in order to be able to produce it quickly. Secretly produce the card from the pocket, and place it on the pack. Produce it and exhibit it (of course with hole closed). Push finger through, display again, and then palm it. Quickly produce card originally selected and hand it round for examination. This is illustrated in Plate VI, Fig. 2.

### CARD SPELLING

Take the thirteen cards from the ace to the king, and place them in the left hand in the following order: 3, 8, 7, 1, king, 6, 4, 2, queen, knave, 10, 9, 5, *i.e.* with 3 as the top card and 5 as the bottom face downwards. Now spell out the value of the ace (one), and taking the top card place it underneath and call it O, the next card you also place underneath and call N, and the next you call E. The fourth card which you show, is the ace, and this is discarded and left on the table. Then proceed in the same way again *i.e.* spell TWO; place the top card underneath and call it T, the next W, the next O. Show the next card (which will be the two), put it on the table, and proceed as before, spelling THREE, and placing a card underneath for each letter. The card of the value that is spelt must be put on the table each time, repeating this procedure to the end. Even when there are only two cards left, keep placing one under the other until the word QUEEN is spelt. The last card will of course be the king.

### THE DISAPPEARING CARD

This is a very old and popular trick, but one so simple that it is not often performed now. It partakes of the cylinder order of tricks, and for its performance a card stand (illustrated in Plate VI, Fig. 1) is necessary. The pedestal has a false top, underneath which a card—a duplicate of which is forced upon one of the company—is placed. After the forced card has been shown the performer must vanish it in the way described on page 29. He then shows that there is nothing on the card stand, and places the cover on it. Tapping the stand with his wand he promises to produce the card beneath it. When the cover is raised it takes with it the false top, and the selected card is disclosed underneath.

### THE TRAVELLING PIPS

The card required for performing this trick is illustrated in Plate VI, Fig. 3. The performer first forces a card (*e.g.* the five of spades) upon one of the company, and when it is returned to him he guarantees to increase its value in the presence of the company. While returning to the stage he must dispose of the selected card and secure the trick one—which may have been secreted in the trousers pocket. The travelling pips are worked by a lever at the foot of the card. It is best not to repeat this trick.

### THE DIMINISHING CARDS

SEE PLATE VII.

**Effect :—**A few full-sized cards fanned are shown to the audience ; they are discarded, and in their place

is discovered a pack half the size. These in turn are changed into a pack a quarter of the original size ; and these again into a smaller pack, which finally vanishes altogether. The whole trick is performed by hand manipulation alone.

**Apparatus :—**An ordinary pack of cards and three small packs, viz. one half the ordinary size, one a quarter of the size, and one an eighth of the size.

**The Trick :—**The two smallest packs (see Fig. 1) must be held palmed in the left hand in the manner shown in Fig. 4. The half-size is placed at the back of the ordinary pack, the last card of which is one that is made to fold in half easily. The large cards are fanned, and then all except the last card thrown upon the table. This gives the impression that half of the pack has been thrown away, and half retained. Now bring the left hand (with the palmed pack) over the right, at the same time folding the large card in the right to the size of the small pack attached to its back (still palming the small-size packs in the left hand), and expose. Now make a half turn to the left, palm the pack in the right hand, and while appearing to rub the left hand, produce the largest of the packs palmed there (which gives the third size). While speaking of the wonders of the illusion, an opportunity must be found to drop the cards in the right hand into a pocket, and to bring out (palmed and unseen) the next size or smallest pack of all. Now place the right hand over the cards in the left hand, making a half turn to the right, palm the left-hand pack, and produce the small pack in the right. Dispose of the pack in the left hand in a pocket as before, and to dispose of the last pack altogether vanish it in the way described on page 63 for vanishing a coin. "Half turn" in the above description perhaps needs explanation and it should be understood that the

performer first stands with his right hand to the audience, makes a "half turn," and is then with his left to them. In this way the large pack is shown in the right hand, the next pack in the left hand, and so on.

### TO READ A PACK OF CARDS BLINDFOLDED

Before performing this trick arrange a pack of cards in the following order :—8, king, 3, 10, 2, 7, 9, 5, queen, 4, 1, 6, knave. Repeat this until the whole pack is used. The following sentence must be committed to memory so thoroughly that you can pick up the thread of it if broken at any point :—

eight kings threa- ten to send nine fine ladies for one sick knave  
 8 king 3 10 2 7 9 5 queen 4 1 6 knave

It will be noticed that the values of the cards closely resemble the words beneath which they are placed.

Have the pack cut several times by members of the company, but be very careful that the cards are not shuffled, for if a card is misplaced the trick cannot be done. After they have been cut, "sight" the bottom card, and then ask to be blindfolded. With the pack held in the left hand, proceed to tell the cards right through the pack, *e.g.* if the card you see at the bottom is a 3 you know that the top card must be a 10, the next 2, 7, 9, 5, queen 4, 1, 6, knave. Now having come to the end of the sentence you start again from the beginning, *i.e.* 8, king, 3, 10, etc., to the knave—and then again until the sentence is repeated four times.

When thoroughly expert at the trick many effective variations can be made ; for example, when about

half way through the pack ask some one to suggest a number of cards farther on, and on repeating the foregoing sentence in your mind, and counting to the number named, you tell what the card is. The reading can also be started backwards, etc. If you read quickly the audience will never detect the similarity in the run of the cards. The suit of the card can also be read if the pack is arranged accordingly, but this of course is a very complicated trick and necessitates a memory feat.

## CHAPTER IV

### COIN TRICKS

**F**EW introductory remarks are needed to this chapter. Florins or silver coins are the best for palming purposes, as their milled edge affords a better hold than the plain rim of a copper coin.

Many kinds of specially prepared coins can be obtained from any of the shops where conjurers' accessories are sold, and every performer should provide himself with a variety of these. Folding coins, coins hollowed out, coins with wire attached, etc., are all frequently called into use and, for palming purposes, a coin with two little points slightly raised on opposite sides of the milled edge is very useful, affording an easier and more secure hold than the edge of a silver coin of the realm. Many of the tricks in the following pages can be performed without practice, and no elaborate tricks with coins have been included.

### TO PALM A SIXPENCE

A sixpence may be easily palmed in the fleshy part between the thumb and first finger, and will not be seen when the hand is well displayed. This is a very useful trick, for the coin cannot be seen in either the front or the back of the hand (see Plate VIII, Fig. 5).

## A COIN FOR PALMING

**Effect :—**The front and back of the hand are displayed two or three times, and suddenly a penny appears in the hand.

**Apparatus :—**A penny with a thin wire ring attached to the centre. This is illustrated in Plate XXX, Fig. 8.

**The Trick :—**The second finger can be inserted in the ring, which will be invisible if held at the second joint of the finger. The hand can then be well displayed. When showing the front of the hand, have the coin concealed at the back, and then, while turning the hand over, open the second and third fingers, and the coin will drop or revolve into the palm, and the back of the hand can be displayed. After showing both sides of the hands to the audience two or three times the penny can be displayed in the palm, and then vanished again. The performer will soon learn to do this trick very quickly.

This coin will be found useful for a number of tricks, especially collecting coins from the air, as required in the "Aerial Treasury" trick described on p. 76.

## TO PASS A COIN (THE TOURNIQUET PASS).

SEE PLATE IX.

**Apparatus :—**A penny.

**The Trick :—**Hold the coin by the edges, between the first finger and thumb of the left hand, about on a level with the shoulder, with the palm of the hand towards the audience (see Fig. 1). Bring the right hand towards the left, with the forefinger and thumb



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of that outstretched to take the coin (Fig. 2). While the right hand covers the left, drop the coin into the left hand, and palm it, either by holding it clenched with the palm of the hand, or covering it with the thumb. Keep the left hand quite open, and as the coin falls, close the right hand tightly and separate the hands (Fig. 3). Then after a few remarks pretend to draw the coin from underneath the arm or from some other part of the person with the open left hand, in which the coin is palmed. The chief point is to make the audience believe the coin is in the empty clenched hand (see Figs. 4 and 5).

### ✓ TO MAKE A COIN FLOAT ON WATER

**Effect :—**A two-shilling piece is made to float on a basin of water.

**Apparatus :—**A two-shilling piece, a piece of aluminium of the same size and design, and a basin of water.

**The Trick :—**Borrow a two-shilling piece, and have the aluminium duplicate palmed in the hand. On taking the borrowed coin, exchange it for the palmed disc, and with a steady action place the latter upon the surface of a basin of water, where it will float. When taking the disc from the water, damp the borrowed florin a little, and then return it. A member of the audience may be asked to try the experiment with the same two-shilling piece, but of course he will not succeed.

**TO CAUSE A COIN TO PASS THROUGH A HANDKERCHIEF IN WHICH A NUMBER OF COINS ARE ENCLOSED**

**Effect :—**A number of coins are placed in a handkerchief, and one is shaken through it.

**Apparatus :—**Four or five pennies, and a silk handkerchief.

**The Trick :—**This is really a variation of the trick with a pack of cards, described on page 41, the difference being that coins are used instead of cards. A coin is palmed in the hand, the handkerchief placed over both coin and hand, and the five coins placed in the handkerchief exactly on top of the one in the palm. The handkerchief is then folded over the front, and drawn across the back enclosing the single coin in a sort of envelope. Make a few remarks, shake the handkerchief, and the coin will drop out.

**TO BALANCE A CARD AND COIN ON THE FINGER, AND TO REMOVE THE CARD WITHOUT DIS-  
LODGING THE COIN**

**Apparatus :—**A playing card and a penny.

**The Trick :—**Balance the playing card on the tip of the second finger of the left hand, and on the centre of the card, *i.e.* immediately over the finger, lay a penny. Flick the corner edge of the card sharply with the second finger of the right hand, taking care to strike quite straight. The card will spin away and leave the penny balanced on the finger.

TO PASS A COIN FROM ONE HANDKERCHIEF TO  
ANOTHER

**Effect :—**A half-crown is tied in a handkerchief, and held by one of the audience. A two-shilling piece is tied in another handkerchief and held by another person. The first handkerchief is untied and found empty, and the two coins are discovered together in the other.

**Apparatus :—**Two handkerchiefs, a half-crown, and a two-shilling piece and a half-crown that have been borrowed from the audience, and marked. Sew a half-crown securely in the corner of a silk handkerchief. If the latter has not a hemmed border, cover the coin with a piece of silk that matches the handkerchief.

**The Trick :—**Shake the handkerchief, and show the back and front of it, holding the secreted coin while doing so. Borrow a half-crown from one of the audience, have it marked, and while pretending to tie it in the centre of the handkerchief palm it, and tie up the one that has been sewn in. Give this to somebody to hold, and request them to feel and make sure that the coin is there. Borrow a two-shilling piece, and have this also marked. Lay this coin in the other handkerchief, and when doing so place the palmed half-crown underneath it. Tie these up tightly, and ask the other assistant to hold it. See that he holds it flat, and he will feel only the larger coin, *i.e.* the half-crown.

The assistants should be placed at some distance from each other. Now go to the one holding the "sewn" coin, untie the handkerchief, and holding it at the corner in which the coin is sewn, shake it, and the half-crown will be found to have vanished. Show the hands to be perfectly empty, and then ask

the assistant who is holding the other coin to untie the handkerchief. To the astonishment of all the two borrowed coins are discovered inside.

### **VANISHING COINS ON A PLATE**

**Effect :—**Half a dozen coins are swept from the table into a plate, on which they are heard to clatter. The plate is immediately displayed empty.

**Apparatus :—**Half a dozen pennies and two plates.

**The Trick :—**One of the plates is secreted in the servante, and the other laid upon the table. Lay the coins upon the table, take up a position behind it, hold the plate just below the edge of the table and—apparently—sweep the coins into it. They will be heard to clatter on the plate (for they really fall into the plate previously secreted in the servante,) and the empty one is then produced with all possible alacrity.

### **MAGICAL PRODUCTION OF A COIN**

**Apparatus :—**A penny.

**The Trick :—**Have a penny palmed in the left hand, display the back of the hand, and expose the right hand fully. Tap the palm of the right hand with the left, in effect really throwing the coin into it. The coin is then palmed in the right by covering it with the thumb and the hand closed, the left hand is displayed empty, and after making one or two revolving motions with the hands the penny is exposed in the right hand. Vanish the penny by the method described on page 86 and repeat the trick (see Plate X, Figs. 1 and 2).

## THE DISAPPEARING PENNY

**Effect :—**A tumbler standing bottom upwards upon a sheet of white paper is covered by a paper cylinder, and then lifted and placed over a coin. The cylinder is removed and the coin has vanished.

**Apparatus:—**A small tumbler, white paper and a penny.

**The Trick :—**Gum the rim of a small tumbler, and spread a piece of white paper across it. Then cut away the edges, so that the top of the tumbler resembles a drum. The tumbler is then laid rim downwards upon a sheet of white paper. A penny is laid upon the paper, and the performer places a paper cylinder (which is exhibited to show that it is empty) over the glass, and the two are lifted and placed (still top downwards) over the penny. The cylinder is then removed, and of course the penny, being hidden by the paper drum of the glass, appears to have vanished.

Care should be taken always to place the cover over the glass, when passing it over or away from the coin, also to keep the glass on the sheet of white paper, otherwise the pasted end will be exposed.

## TO CHANGE A SHILLING INTO A SIXPENCE

**Effect :—**A shilling is placed in a box, which is then tapped with a wand, handed back to one of the company, who opening it finds a sixpence instead of the shilling inside.

**Apparatus :—**A flat box, in appearance the same at the top as at the bottom, but really possessing two compartments.

## FIVE COINS CHANGED TO A PEA 69

**The Trick :—**A sixpence is (secretly) placed in one compartment, and the empty one is shown. A shilling is then inserted in the latter, and the box cleverly turned upside down. Then the other side is opened, and the sixpence produced.

## TO PASS A COIN THROUGH A HAT INTO A GLASS

**Effect :—**Three coins are thrown into a borrowed hat, which has been stood upon a glass, and one of the coins passes right through the hat into the glass.

**Apparatus :—**A bowler hat, a tumbler, and four pennies.

**The Trick :—**The bowl of the hat is laid on the rim of the tumbler, and just underneath it a penny is wedged half-way in the glass. Two coins are then dropped into the hat, and the third one thrown at the side of the hat, so that it releases the penny, which falls into the glass. Take the coins out of the hat with the right hand, palm one by holding it against the inside of the hat with the thumb, and display two. This trick is illustrated in Plate XXVIII, Fig. 2.

## FIVE COINS CHANGED TO A PEA

**Effect :—**Five pennies are borrowed and placed upon the table, and covered with a cap, which is then tapped with a wand. The cap is raised, only a pea is found beneath it, and the pennies are produced from under the table. The cap is then handed for inspection.

**Apparatus :—**Five pennies, and five pennies riveted together with the centre bored out of four of them (see Plate XXX, Fig. 9), a little leather cap to cover the five pennies, and a pea.

**The Trick :—**Hold the riveted pennies with the pea inside, palmed in the hand ; secure five pennies from the audience, and palm them in the left hand while returning to the stage. Fan and display the rivetted pennies a little, pretending that they are the five that were borrowed, then pack them up and place them upon the table, with the pea secreted in the hollow. Cover with the cap, and place the hand containing the palmed coins under the table, saying you will pass the money that is under the cap through the table. Tap the cap with the wand, rattle the money under the table, bring forward and show the five coins in your hand, and throw them on to the table. Now lift the cap and the riveted coins together, with the forefinger and thumb, showing the pea on the table. Secretly drop the riveted coins from the cap into the palm of the hand, and hand the cap round for inspection.

### TO RUB A PENNY THROUGH A CANDLE

✓ **Apparatus :—**A penny and a candle.

**The Trick :—**The penny is shown in the right hand, and then apparently thrown into the left, which is immediately closed, while the coin is simultaneously palmed in the other hand, the back of which is displayed open. Pick up the candle with the right hand that contains the palmed coin, and holding it perpendicularly, rub the back of the candle with the left hand, saying that you will rub the coin through

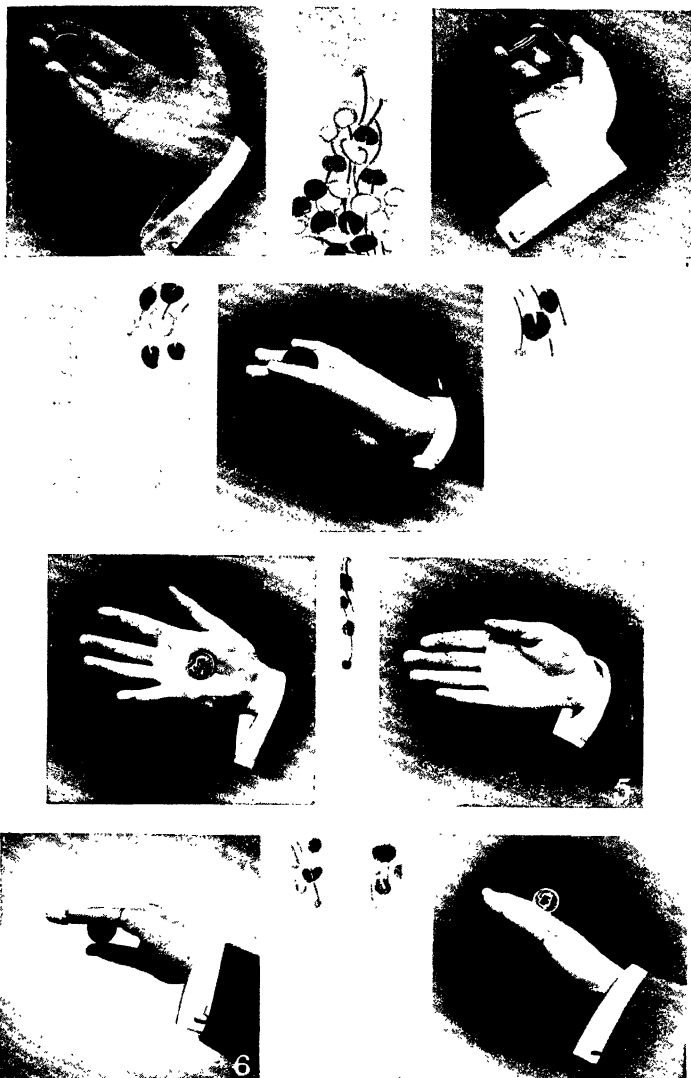


PLATE VIII.—Coin tricks. Vanishing and palming





PLATE IX.—The tourniquet pass.

## TO DROP A COIN IN A BOTTLE 73

the candle. Open the hand, display it empty, and pretend to draw the palmed penny from the bottom of the candle with the right hand (see Plate X, Fig. 3).

## TO CATCH A NUMBER OF PENNIES LAID UPON THE ELBOW

This can be performed with a number of pennies ; indeed, if the grip is large enough to hold them, as many as sixty may be used. The elbow of the right arm is held in the position illustrated in Plate X, Figs. 5 and 6, and the money laid in one or two piles upon it. Then, with the right hand, grab sharply at the exact spot where the pennies are resting. This trick requires a little practice, because the hands will probably be hurt if the coins are not caught fairly.

It is advisable to practise with one coin at first, and to increase the number gradually.

## TO DROP A COIN IN A BOTTLE

**Apparatus :—**A small coin (*e.g.* a sixpence or a farthing), a household match, and a broad-necked bottle.

**The Trick :—**Snap (but do not break) the match in half at the centre, *i.e.* making an angular prong of it, and lay it upon the neck of the bottle. Then place the coin upon the match. The trick is to cause the coin to fall into the bottle without touching either. It is accomplished by letting a drop or two of water fall upon the part of the match where it is broken. The prongs will naturally open, and the coin fall

into the bottle. This trick is illustrated in Plate XX, Fig. 4.

### TO BALANCE COINS

**Apparatus :—**Three pennies with thick edges, and a thin strip of wood, slightly longer than the three coins placed on end.

**The Trick :—**Lay three pennies edge to edge in a row in the left hand, and upon them place the wood that has been concealed in the palm of the right hand. Grip the ends of the stick between the thumb and second finger of the right hand, at the same time holding the top and bottom coins tightly. The coins can then be raised perpendicularly, and shown as if self-supported upon their own edges. This is illustrated in Plate XI, Figs. 7 and 8.

### THE VANISHING PENNY

**Effect :—**A penny is dropped into a tumblerful of water, and passes right through both the tumbler and the table on which it stands. The penny is then produced from under the table.

**Apparatus :—**A glass of water, a handkerchief, a penny, and a glass disc the same size as a penny.

**The Trick :—**Invite all to examine the coin for purposes of identity later. Palm the disc in the right hand, either by holding it with the thumb or clenched in the palm, take the penny in the fingers, throw the handkerchief over it, and when it is hidden, palm the penny, substitute the glass disc, and hold it in

position over the glass of water. Next ask somebody to hold the coin, which is still covered by the handkerchief, and to drop it into the water when you have counted three. The coin is heard to fall to the bottom of the tumbler, and astonishment is expressed when the handkerchief is removed, and the glass is seen to contain nothing but water. The right hand containing the penny is held under the table, the coin produced, and the water poured gently from the tumbler in full view. The glass disc will adhere to the bottom (which should be flat) and remain invisible.

### TO HOLD A PENNY SO THAT A STRONG MAN CANNOT TAKE IT FROM THE FINGERS

This trick is only suitable for a very tall person, or at any rate should be played with a person much shorter than the performer. A challenge is put forth that a penny held between the fingers cannot be taken away by another party without his touching the person holding the penny. The penny is shown held in the ordinary way, but immediately the challenge is accepted, the hand is held high above the head. If the opponent jumps in the air, or stands upon a chair, the coin should be held away so that it cannot be reached.

### THE DIMINISHING COINS

**Effect :—**Three coins shown between the fingers are changed to two.

**Apparatus :—**One penny, and another with a thin groove cut round the centre of its edge, and then cut in two across the centre, or a little to one side of it. If a small indiarubber band is fitted into the groove

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the penny can be folded in half, and, when released, will spring back flat.

**The Trick :—**The penny that is cut in half is folded over, and shown fanned underneath the other penny, so that the company believe there are three pennies. The other hand is displayed empty, and then placed over the one holding the pennies, which are rattled together ; the indiarubber band will cause the penny to open out flat, and one of the pennies appears to have vanished. It will be more effective if an assistant is asked to hold the wrists in order to prevent a coin from passing up the sleeve. See illustration in Plate XI, Figs. 3 and 4.

### THE AERIAL TREASURY

**Effect :—**A silk hat is held in the left hand; the performer appears to be finding pennies in the air, throws them into the hat ; they are heard to fall into it, are rattled, and afterwards shown in the hat.

**Apparatus :—**About a dozen pennies, a silk hat, and a saucer or glass disc which is shown empty, and placed in the hat to make the coins sound when dropped.

**The Trick :—**Ten of the pennies are secreted in the left hand (they can be procured from the trousers pocket), fanned and held against the inside of the hat, which is then exhibited to show that it is empty. The other two pennies are palmed in the right hand, which is held well open. Pretending to catch a penny from the air, bring one of the palmed coins between the first and second fingers, and throw it into the hat. Pass the other coin to the back of the hand in the



PLATE X. Figs. 1 and 2. The flying pass.-- Fig. 3. Production of a coin from a candle. --Fig. 4. The coin collecting wand.-- Figs. 5 and 6. Catching number of coins from the elbow.



TE XI. —Figs. 1 and 2. Pushing a penny through a hat. —Figs. 3 and 4. The folding coin. — Fig. 5. The coin box. — Fig. 6. Ball of worsted and carrier. — Figs. 7 and 8. Balancing three coins.

## TO PASS COIN THROUGH HANDKERCHIEF 79

manner described on p. 63, display the hand empty, bring the coin forward and palm it, and then repeat the action, pretending to throw that also into the hat, but instead of doing so, palm the coin with the movement illustrated on Plate VIII, Figs. 1, 2 and 3, and at the moment of pretending to throw the coin, release one of the coins held in the left hand, and let that fall into the hat. Repeat the experiment until all the coins have been dropped from the left hand, and then throw in the coin that has been palmed. Silver coins will look more effective than pennies.

## TO PASS A COIN THROUGH A HANDKERCHIEF WITHOUT CUTTING IT

**Effect :—**A handkerchief is placed over the left hand, which is completely covered, a penny is then placed in the centre of the handkerchief and shown held between the fingers, and then pushed through the handkerchief. The handkerchief is then pulled away with the right hand, shaken, and the coin has vanished.

**Apparatus :—**A silk handkerchief, one penny, and an indiarubber umbrella ring.

**The Trick :—**Secrete the ring in the left hand, which is then entirely covered with the silk handkerchief, loosely thrown over it. Under cover of the handkerchief bring the palmed ring between the thumb and first finger. The penny is now laid upon the handkerchief, and then held edgewise between the fingers that contain the ring. Push the ring over the coin, *i.e.* carrying the handkerchief with it so that the penny remains in a kind of bag, and is held tight by the ring. Take a corner of the handker-



chief with the other hand, shake it, and the coin will have disappeared. Now produce a duplicate coin from somewhere previously arranged by the performer. The coin may then be pushed through from underneath the handkerchief by reversing the method, and the handkerchief handed for inspection to show that it has not been cut. See Plate XIII, Fig 4.

### A COIN VANISHED AND FOUND INSIDE A NEST OF BOXES

**Effect :—**A shilling is borrowed, marked, vanished, and afterwards discovered by the person from whom it was borrowed, in the innermost of a nest of boxes.

**Apparatus :—**A nest of boxes (see Plate XXX, Fig. 1).

**The Trick :—**The most effective method of performing this trick is with the aid of a confederate. Indeed unless the performer cares to forego the effect of producing a *marked* coin from inside the nest, or is sure of getting a coin marked in the same manner as one he has previously secreted, it is not a very imposing trick. A coin is borrowed, marked by the owner, handed to the performer, and then vanished by wrapping it up in flash paper, lighting it, and throwing it into the wings, where a confederate catches it. The confederate then places it in the smallest box of the nest, and afterwards goes on to the stage to tidy the table, upon which he secretly leaves the box. When this has been done, the performer, after performing another trick, asks the person from whom the coin was borrowed to be kind enough to open the boxes for him, and the missing coin is of course discovered inside

**THE COIN-COLLECTING WAND**

**Effect :—**The performer carrying a hat in his left hand, and a wand in his right, goes amongst the audience, and inserts his wand in people's pockets, underneath their coats, or inside their collars. When the wand is withdrawn, a penny is discovered at the end of it, from whence it is dropped into the hat, and heard to fall.

**Apparatus :—**A few pennies, a silk hat, and a coin-collecting wand. This latter looks like an ordinary wand, but has a lever in the handle, and as this is pushed up the top of the wand opens, and a penny (split in three so that it can be folded into the wand) is pushed out, opens flat, and remains attached to the top of the wand. This is illustrated in Plate X, Fig. 4.

**The Trick :—**A few coins are palmed, and held inside the hat with the left hand in the manner described for the Aerial Treasury trick on p. 76. The performer goes amongst the audience, places one end of his wand, which is held in the right hand, in some one's pocket, and in the act of so doing pushes the lever, and the penny flies out. The wand is withdrawn with the penny attached. Pretence is made of dropping the penny into the hat, and at the psychological moment a coin is released from the left hand, allowed to fall, and at the same time the penny is withdrawn into the wand again. The trick is then repeated until the coins in the left hand are exhausted.

**A COIN PUSHED THROUGH A HAT**

**Effect :—**A hat is borrowed, the performer exhibits a penny held in his right hand, which is then placed

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inside the hat. The coin appears pushed half way through the top of the hat, and is then pulled through it. The owner imagines his hat has been spoiled, but when it is returned, it is intact.

**Apparatus :—**An ordinary penny, and another made to fold in half. A pin about a quarter of an inch long is fixed in the centre of the part where it is cut through.

**The Trick :—**The trick penny is held palmed in the left hand, which picks up and holds a silk hat. The other coin is displayed in the right hand, which is then placed inside the hat, and holds it. Pretence is made of pushing the coin through. The top of the hat is pressed with the left hand, and in doing so the pin in the centre of the penny is pushed into the hat, which is then displayed with the coin apparently half way through it. The trick coin is then pulled away with the left hand, it instantaneously springs flat by itself, and is displayed. The penny in the other hand is palmed under cover of the hat, which is then returned (see Plate XI, Figs. 1 and 2).

### THE MULTIPLYING COIN

**Effect :—**A penny is displayed held between the conjurer's fingers, and attention drawn to the fact that there is only one coin. The performer waves his hand, and then discloses two coins in his palm.

**Apparatus :—**One side of a penny is bored away (the rim is left uninjured) in such a manner that a worn penny, the edge of which has been filed down, can be fitted inside the case that is thus made.

**The Trick :—**Display the penny inside its covering case to the audience, follow the directions given in

the first paragraph, and in waving the hand pull the case into the palm of the hand with the thumb and display the two coins (see Plate XXX, Fig. 7).

### THE COIN RAILWAY

**Effect :—**The performer has a tin box with a long ribbon an inch in width hanging from the rim of the lid. He shakes the box to show that there is nothing inside, exhibits a florin, places it on the end of the ribbon, and the latter to his lips. The box is held by an assistant, the coin is blown down the ribbon, heard to fall into the box, the lid is taken off, and the florin is found inside.

**Apparatus :—**Two florins, a tin box ; inside the lid a strip of tin is soldered, between which and the lid a florin can be placed. One end of a ribbon about three feet long is sewn round the strip, and passed through a slit in the rim of the lid.

**The Trick :—**The florin is placed underneath the ribbon at the part where it is attached to the strip of tin inside the lid, and then pushed between the strip and the lid, taking with it enough ribbon to form a bag. The ribbon is carried through the slit in the lid, but not pulled taut ; the lid is placed on the box which, prepared in this manner, is found upon the conjurer's table. The box is first shaken sideways, to prove that it is empty, then the florin is held upon the end of the ribbon, and placed to the conjurer's lips. He pretends to blow the coin along the ribbon, but really places it in his mouth, and pulls the ribbon sharply. The coin is heard to fall into the box, the end of the ribbon and the hands are exposed empty, and when the lid is removed from the box the coin is discovered inside (see Plate XXX, Fig. 4).

TO MAKE A SHILLING SPIN ON THE POINT OF  
A NEEDLE

**Apparatus :—**A bottle, two corks, two forks, a needle and a shilling.

**The Trick :—**Fix a needle perpendicularly in a cork, which is then inserted in the mouth of a wine bottle. Make a slit in the bottom of the other cork, and tightly fix a shilling in it ; now stick two forks into opposite sides of the cork, with the handles hanging downwards. Place the milled edge of the shilling on the point of the needle, and the cork, shilling and forks will spin without falling off (see illustration Plate XXV, Fig. 4).

A variation of this trick is obtained by laying the shilling (flat) at the bottom of the cork, and letting the centre of it rest upon the needle (see Plate XXV, Fig. 5).

## THE RATTLE BOX

**Effect :—**A coin is borrowed and marked by one of the audience, who then places it in a box ; the conjurer shuts the lid and rattles the box to show that the coin is inside. It is distinctly heard to rattle, the box is handed to the assistant to hold, taken away again and rattled to show that the coin is still inside, and then handed back to be held again. After a few remarks, the performer asks if the coin is still in the box. It is shaken by the assistant, opened, and found empty. The performer then discovers the coin in the assistant's collar, and brings it forth.

**Apparatus :—**A rattle box ; the lid slides out, and the end of it is a broad piece of wood that really forms

one of the ends of the box, so that when the lid is off, the box is also open at one end. Underneath the box, at the opening end, is a spring, which, when pressed, releases a rattle

**The Trick :—**A coin is borrowed, marked, and placed in the box by one of the company. In the act of closing the lid the performer lets the coin slip out of the open end of the box into his hand, and palms it (see Plate XI, Fig. 5). When the lid is closed, he presses the spring and rattles the box, which is then given to some one to hold in the manner described above—of course the assistant does not hold the end of the box where the spring is. The palmed coin is then produced from the collar of the assistant; or a very effective combination to work with this trick is to discover the coin wrapped inside a ball of worsted as described in the next trick.

## TO PRODUCE A MARKED COIN IN A BALL OF WORSTED

**Effect :—**A coin is borrowed from one of the company, marked, vanished and produced rolled in a ball of worsted.

**Apparatus :—**A ball of worsted and a coin carrier, as illustrated in Plate XI, Fig. 6.

**The Trick :—**Have the worsted already rolled up round the coin carrier, and after borrowing and marking the coin vanish it in the manner described on page 63. Then in securing the worsted ball from the servante drop the coin in, remove the carrier, and give the ball to a member of the company to be unwound, and the coin will of course be found in the centre

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of it. The ball should be wound somewhat loosely, so that the opening left when the tin is removed can be easily closed.

### TO REVOLVE A COIN BETWEEN TWO PINS

Place a half-crown flat on the table, then seize it between two pins held at the extremities of the same diameter. The coin may then be raised without trouble. Blow against the upper surface, and the coin will revolve with tremendous speed, and appear like a metallic sphere.

### TO VANISH AND PRODUCE A COIN

This very effective and simple little trick is illustrated in Plate VIII, Figs. 6 and 7, and after a glance at the picture and a little practice the learner should soon become proficient in it. The coin is held at the back of the hand between the second and third fingers, and the palm displayed as in Fig. 5. The hand is then waved a little, and while this is being done the coin is dropped between the fingers on to the thumb (see Fig. 6), and the back of the hand is shown. Repeat two or three times, and then produce the coin quickly, holding it between forefinger and thumb.

### TO PASS A COIN

This is performed in almost exactly the same way as has been described for card palming, and is illustrated in Plate VIII, Figs. 1, 2 and 3. A coin is held between the first and fourth fingers of the right hand (see Fig. 1). The second and third fingers

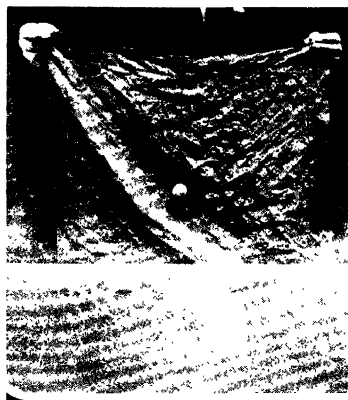
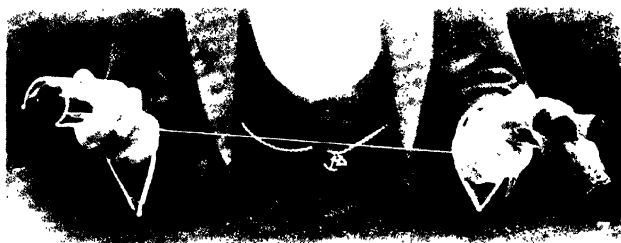


PLATE XII.—Figs. 1-3. Colour-changing handkerchiefs in lamp-glasses.—Figs. 4 and 5. Production of eggs in a hat.



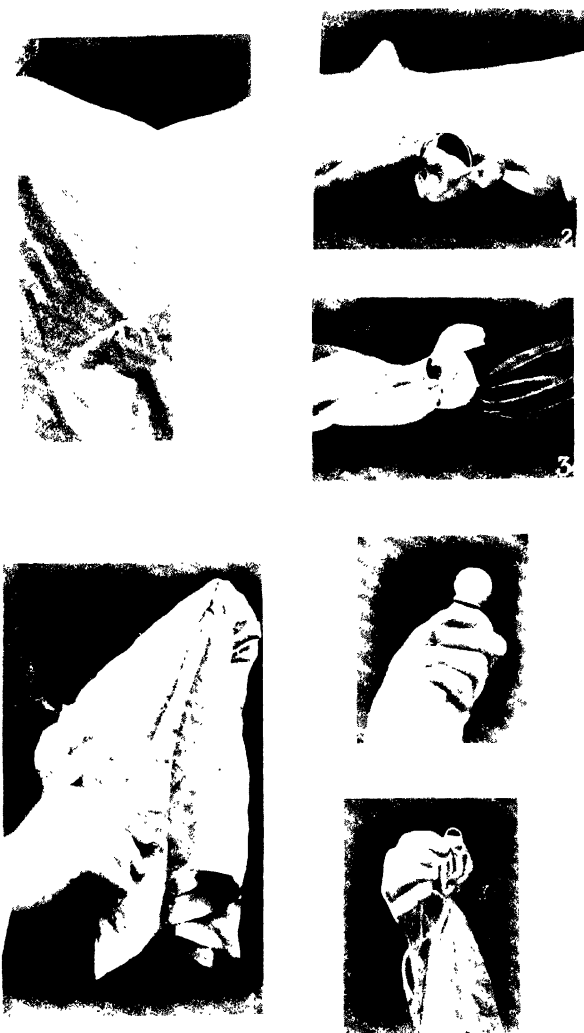


PLATE XIII.—Figs. 1 and 2. The coin and ring trick.—Fig. 3. To break a knot.  
 - Figs. 4 and 5. Penny pushed through a handkerchief.—Fig. 6. Ring and  
 handkerchief trick.

are drawn down (see Fig. 2) and pushed up in front of the coin, which is then held at the back of the hand (see Fig. 3). When reproducing the coin the same procedure is gone through. Considerable practice is required to successfully perform this trick—one of the most used of all coin tricks—and in the early stages a little waving or revolving movement with the hand will successfully mask any clumsiness.

**TO RETAIN A COIN PALMED**

This is not at all a difficult matter, but should be well practised in order that a natural appearance may be given to the hand. It is best to hold the coin very low in the palm, *e.g.* between the little finger and thumb joints in the hand (see Plate VIII, Fig. 4).

## CHAPTER V

### HANDKERCHIEF TRICKS

**SOME** of the prettiest conjuring tricks are those performed with flags and handkerchiefs—the variety of colours that can be used providing very pleasing effects.

It is always advisable to use silk handkerchiefs, which are more pliable than cotton ones. The performer should provide himself with a number of small handkerchiefs about a foot square, and a few others about twice the size. In his stock outfit he should have one with a penny sewn in the hemmed border at one of the corners, another with a ring, and a third with a cardboard disc the size of the top of a tumbler concealed or masked in the centre.

Most large flag tricks are of a mechanical or telescopic nature, and are produced from the coat under cover of smaller flags, flowers, etc.

### PRODUCTION OF EGGS IN A HAT

**Effect :—**A handkerchief is displayed, then folded, and half a dozen eggs are dropped from it into a hat, which is then shown to be empty.

**Apparatus :—**A blown egg, a handkerchief, and a hat.

**The Trick :—**Attach a blown egg, or one made of celluloid if preferred, to a piece of thread about six inches long and sew the other end of the thread in the centre of the border of a silk handkerchief in the manner illustrated in Plate XII, Fig. 4. Conceal the egg in the right hand, and hold the handkerchief by the two top corners; display both sides of it in order to show that it contains nothing, then fold it in half, and in doing so drop the egg into the centre, so that it hangs there. Then catch hold of the bottom corners of the handkerchief, and gradually shake the egg out of the top end into the hat, in the manner illustrated in Plate XII, Fig. 5. Cover the hat with the handkerchief, and draw it away in the same position as before. Care must be taken that the handkerchief is so placed over the hat that the side to which the egg is sewn is nearest the person. This can be repeated four or five times, and then when the audience think there are a number of eggs in the hat, pretend that it is really full, and bending down place it upon the head. Later the hat can be raised, and the eggs will appear to have vanished.

## THE SPINNING HANDKERCHIEF

**Effect :—**A handkerchief is made to spin out flat on the end of a stick.

**Apparatus :—**A walking stick, with a strong needle point, projecting about a quarter of an inch, fixed in the ferrule end, and a large cotton handkerchief.

**The Trick :—**Take the handkerchief in the left hand, and while holding it there push the needle point of the stick through it, about three inches from one corner. Hold the stick upright, wave in a circle, and

the handkerchief will spread itself out flat. With a little dexterity it can be thrown upwards off the stick while spinning and caught again. Work the stick with the wrist, without moving the arm, as far as possible.

An adjustable metal ferrule with a needle point affixed can be obtained to fit any stick and, if used, the stick can be examined by the audience. With the cap palmed in the left hand, it is easy while waiting for the handkerchief to be handed up, to slip it on to the stick.

## TO REMOVE A RING TIED IN A HANDKERCHIEF

**Effect :—**A ring is exhibited, and tied with string in a handkerchief; two members of the audience are asked to hold each end of a long cane; the ring and handkerchief are then held over the centre of the stick, and under cover of another handkerchief the performer transfers the ring on to the stick that is being held.

**Apparatus :—**Two thin rings of the same pattern, one of which is cut through and has the point sharpened, two silk handkerchiefs, a piece of string, and a thin cane.

**The Trick :—**Have the pointed ring on the little finger and exhibit the sound ring. Take a silk handkerchief, and throw it over the left hand, now take the sound ring which has been examined and place it under the handkerchief with the right hand. Palm it while doing so, and at the same time take the cut ring from the little finger, and hold it in the centre of the handkerchief. Ask somebody to hold the ring (through the handkerchief), and then ask another to tie a piece

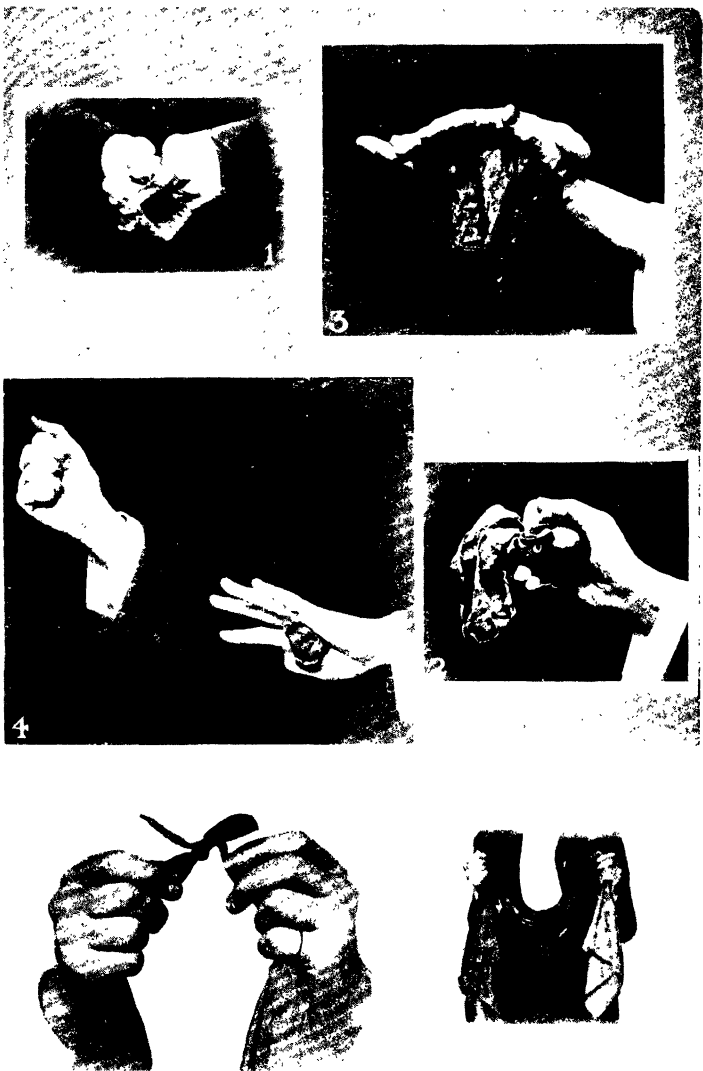


PLATE XIV.—The disappearing handkerchief.

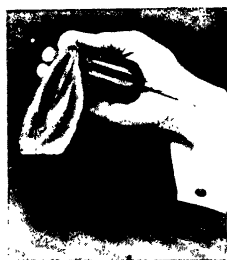


PLATE XV.—Fig. 1. The arm and back pull. Fig. 2. Pull vanish from lamp-glass. Figs. 3 and 4. Handkerchief vanished by pull. —Fig. 5. Glove and wand trick.

of string round the handkerchief about three inches down, so that the ring is in a bag. While this is being done, take up a cane or thin stick which you have near, and slip the sound ring, which is palmed in the right hand, on to it, retain hold of the ring, place the stick between the two persons, and ask them each to hold an end. Take the ring from the person holding it, and place the ring with the handkerchief hanging loose over the one you have put on the stick. Have the hands covered with another handkerchief, bend the ring, and slip the point of it through the silk, draw it through, put it on a finger, rub the handkerchief so as not to show the hole you have made, and then, on taking the handkerchief away, it will be seen that the solid ring is on the stick, and that the string and handkerchief are uncut. This trick is illustrated in Plate XIII, Fig. 6.

### THE DISAPPEARING HANDKERCHIEF

**Effect :—**Two blue handkerchiefs are tied together, and laid aside. The performer rubs a red handkerchief between his hands, and then apparently places it in his trousers pocket, but the next moment he shows it in the left hand, which has been displayed open. Promising to vanish it properly this time, he waves it in his right hand until it gradually disappears, and a billiard ball is seen instead of it. Wondering where the red handkerchief can have gone to, he picks up the two previously mentioned, pulls them apart, and the red handkerchief appears tied between them.

**Apparatus :—**A hollow wooden ball, painted and polished to resemble a red billiard ball, with an aperture at one side ; two red handkerchiefs of the same size and colour, and two blue handkerchiefs. One



of the blue handkerchiefs is made like a bag, but with a small aperture at one corner only. A three-inch tag of the same material as the blue handkerchief is sewn on a corner of one of the red handkerchiefs, and the corner diagonally opposite is sewn inside the aperture of the blue bag. The red handkerchief is then pushed inside the blue one, and only the blue tag which matches the handkerchief protruding.

**The Trick :—**Tie the tag protruding from the one handkerchief to a corner of the other, and exhibit the knot to show that it is properly tied (see Plate XIV, Fig. 5). It will, of course, appear that the blue handkerchiefs have been tied together. Lay these aside, say, over the back of a chair. Discover the other red handkerchief upon the stage or table. Rub this handkerchief between the hands with a circular movement, until it is rolled into a ball (see Figs. 1 and 3). When it has disappeared from view, palmed in the left hand, which should be kept open and well displayed (but not in the manner shown in Fig. 4, which is pictured simply to show the performer how to hold it), clench the right hand, remark, "You will observe I am placing the handkerchief in my right-hand trousers pocket." In this pocket you will have secreted the billiard ball, and you now withdraw it, palmed in the hand, and at the same time disclose the handkerchief in the left hand, remarking how unobservant the audience have been, for the handkerchief was in your hand all the time. Taking the red handkerchief in the right hand, ask the audience to watch more carefully this time, and they will see the handkerchief vanish up your sleeve. Request them to keep their eyes upon it until the last piece has disappeared. Shake the handkerchief and, keeping the hand waving, the back of it to the audience, gradually push the handkerchief into the hollow of the billiard ball (see Fig. 2), which is then exhibited to the astonishment

of the audience, who expected to see the handkerchief. Remark that you cannot understand where the red handkerchief has gone, and place the billiard ball upon the table. Then taking up the two tied handkerchiefs, pull them sharply apart, and the red handkerchief which was supposed to have vanished will be discovered apparently tied between the blue handkerchiefs (see Fig. 6).

### THE COLOUR-CHANGING HANDKERCHIEFS

**Effect :—**A sheet of paper is exhibited, and then rolled into a cylinder ; white handkerchiefs are pushed in at one end with the wand, and when pulled out at the other are found to be coloured.

**Apparatus :—**A sheet of cartridge paper about 12 inches square, a wand, four thin white silk handkerchiefs 10 to 12 inches square, also two coloured handkerchiefs of the same material and size, and another larger one specially prepared in the following manner: sew a piece of cardboard tubing (an incandescent mantle box will do very well) in the centre of one side of the handkerchief, and cover it with a piece of another handkerchief of the same colour, so that the tube forms a kind of pocket.

**The Trick :—**Push the handkerchief inside the tube that is sewn in it, and leave it slightly bulging from the mouth of the tube. Now push the other two coloured handkerchiefs on top of this and finally one of the white ones, and secrete the loaded tube inside the vest, on the left side. Both sides of a piece of paper are now shown to the audience, and while displaying it secretly palm the loaded tube under cover of the paper. Now roll the paper cylinder with

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the tube inside at the bottom, and hold it tightly with the left hand. The open end of the tube containing the handkerchiefs must be towards the top of the cylinder. Take one of the white handkerchiefs, saying, "I will show that the cylinder is empty by pushing this through," and with the wand push it into the cylinder and draw the concealed white handkerchief out at the other end. Then push this and the other two white handkerchiefs in the bottom of the tube: this pushes the coloured handkerchiefs out at the other end, and the white handkerchiefs remain concealed in the tube. After withdrawing the three coloured handkerchiefs, the paper can be unrolled to show that the white ones have vanished; holding the tube, the coloured handkerchief in which it is bound can be shaken, and then laid aside.

Care must be taken to hold the tube very tightly inside the paper cylinder, and also to place the tube with the loaded end at the top, when covering it up.

### TO PRODUCE A VANISHED HANDKERCHIEF FROM THE COLLAR

**Effect :—**A handkerchief is vanished, and then produced from the neck.

**Apparatus :—**Duplicate silk handkerchiefs and a wand.

**The Trick :—**Hold the wand under the left arm, take a small silk handkerchief, and roll it as small as possible between the hands. Clench the left hand tightly, and pretend to hold the handkerchief with it, but actually palm it in the right hand, holding it in position with the thumb, and well display the back of the hand with fingers open. At the same time take

the wand from under the left arm with the right hand, which will enable you to clench the hand and effectually hide the palmed handkerchief. Now tap the clenched left hand with the wand, open it, and show that the handkerchief has vanished, put the left hand up to the collar, and produce the handkerchief which was secreted there before beginning the trick.

### THE DANCING HANDKERCHIEF

**Effect :—**A handkerchief unsupported is made to stand straight and to dance.

**Apparatus :—**A handkerchief and a long piece of thread.

**The Trick :—**The thread is fastened about 4 feet from the ground at one side of the stage, and laid across it. An assistant is placed at the other side ready to receive the thread when desired. Two knots are then tied in a borrowed handkerchief, one at one end, and one in the centre. When the second knot is tied, carelessly drop the handkerchief, and on recovering it pick up the thread also, and tie a third knot at the other end, but round the thread. Now throw the handkerchief on the stage, and taking your wand, wave it over the handkerchief, asking it to rise, which it will do on the attendant gently pulling the thread until the handkerchief is in a perpendicular position. He can then jerk the thread, and the handkerchief will appear to dance.

This trick is most effective if a magnet is used instead of a wand, and the performer says that the handkerchief is magnetised. The thread can be held by two persons, and raised or lowered as desired, the magnet being held some distance above the handkerchief.

### A HANDKERCHIEF PRODUCED FROM A MATCH-BOX

**Apparatus :—**A household matchbox and a small silk handkerchief.

**The Trick :—**Have the matchbox lying half open on the table, and the handkerchief secreted inside the open end of the outside case. Take a match from the box, close it, and the handkerchief is pushed into the hand and produced when wanted.

### TO VANISH A HANDKERCHIEF AND TO PRODUCE IT FROM AN EMPTY SOUP PLATE

**Effect :—**An empty soup plate is shown, and then turned upside down. A handkerchief is vanished, and produced from under the plate.

**Apparatus :—**A soup plate, a piece of glazed cardboard, two handkerchiefs exactly alike, and a newspaper.

**The Trick :—**Cut a piece of white glazed cardboard so that it will fit into the bottom of a deep soup plate. On the back of the cardboard paste a piece of newspaper similar to one that the performer will have lying on his table when he is performing this trick. Place a small silk handkerchief inside the soup plate, and cover it with the cardboard disc, white side uppermost, so that the audience may believe they see the bottom of the plate. The plate, prepared in this manner, should be lying upon the conjurer's table.

Pick up the plate, with the fingers inside and pressing the cardboard down, display it to show that it is empty, then place the plate upside down upon the

newspaper. Pick up a handkerchief that has been left lying upon the table (an exact duplicate of the one under the plate), and vanish it by means of the pull described on page 25, remarking that you will pass it under the plate. Lift up the plate, and the handkerchief will be found. The cardboard having fallen on to the newspaper, with masked side showing, is not seen.

### TO BALANCE A HANDKERCHIEF

**Effect :—**A handkerchief is made to stand perpendicularly on a finger.

**Apparatus :—**A handkerchief and a piece of stout wire about 20 inches long, on to the end of which fix a very small hook or point.

**The Trick :—**Push the wire up the left sleeve, leaving the hook towards the hand. Take a handkerchief by the corners diagonally, twist it in the form of a rope, then attempt to balance it on a finger of the left hand. In this you will be unsuccessful, and the handkerchief will collapse.

Now take a corner of the handkerchief in the right hand, and hook it to the wire protruding from your sleeve; drag this through your left hand so that the wire is hidden by the handkerchief. Directly the whole of the wire has been pulled out of the sleeve, again twist the handkerchief ropewise—with the wire inside. You can then quite easily balance the handkerchief on your finger. The hooked end of course must be at the top, to prevent the handkerchief from slipping down.

## TO PASS A FLAG INTO AN APPLE

**Effect :—**A small silk flag or handkerchief is placed in an envelope, which is sealed then placed in another envelope and sealed, and then put in a third, which is also sealed. One or two of the audience may be allowed to feel that the flag is inside, and the envelope is then laid on a small easel. The envelopes are shortly afterwards opened, and found to be empty. Then an apple is produced, and when cut open the flag is found inside.

**Apparatus :—**Duplicate sets of three envelopes that will fit easily into one another ; duplicate silk flags, a small double-sided easel, and an apple. A hole taking out the core, which can be done with a piece of tin rolled into a small cylinder, must be made in the apple. One of the flags is secreted in this, and the ends stopped up with the two ends of the piece cut from the apple, which will not then appear to have been tampered with.

**The Trick :—**One set of envelopes is placed inside each other, sealed and secreted at the back of the easel, reaching nearly to the top. Give one of the small silk flags to an assistant from the audience and ask him to fold it, and place it inside the smallest of the envelopes. Then let him seal the envelope and place it inside the next-size envelope, seal that, and place it inside the third and seal it as before. Then deposit this packet upon the front of the small stand or easel, in full view of the audience. After showing the apple, declare that you will pass the flag from the envelope into it. Cut the apple open and the flag will be found. Pick up the envelopes from the stand by securing the empty set with the thumb and the front set with the four fingers of the same hand. Draw the two sets away together, hold them

## HANDKERCHIEFS IN LAMP GLASSES 103

tightly and squarely, open the first envelope of the false set, take out the second envelope, hand it to assistant, and ask him to see for himself if there is anything inside. Now lay the opened envelope aside, and with it the envelopes containing the flag. The assistant on opening the second and third envelopes finds that the flag has vanished.

## COLOUR-CHANGING HANDKERCHIEFS IN LAMP GLASSES

**Effect :—**A red handkerchief is placed in one glass, a blue in the other, and they are made to change places.

**Apparatus :—**Two cylinder-shaped lamp glasses, a red and a blue handkerchief, and a piece of thread with a clip or hook at each end.

**The Trick :—**The lamp glasses and handkerchiefs are first exhibited for inspection, and then laid beside one another on the table. The thread is already laid upon the table in the form of a U, and the performer stands at the bottom end. Lay the handkerchiefs on the table, and in doing so attach one to either hook. Then remarking that you will again prove that the lamp glasses are empty, pass one handkerchief with the thread attached right through one of the glasses, and the other handkerchief through the other. Then push the handkerchief that came through the glass on the right hand into the one on the left, and the handkerchief on the left hand into the other glass. Hold one glass in each hand, and suddenly parting them, the handkerchiefs will change places. Care must be taken to hold a finger over the thread where it emerges from the top of the glass,



and to stop it when the handkerchiefs have changed places, and are well inside the glasses (see illustration in Plate XII, Figs. 1, 2, and 3).

### THE PUZZLING KNOT

**Effect :—**The company are asked to let some one hold each end of a handkerchief, and tie a knot in the centre of it without letting go.

**Apparatus :—**A handkerchief.

**The Trick :—**Roll the handkerchief ropewise, and lay it flat upon the table. Then cross the arms, catch hold of an end of the handkerchief with either hand, and on unfolding the arms, a knot will be tied. This is a very puzzling trick to one uninitiated (see Plate XX, Fig. 1).

### TO VANISH A HANDKERCHIEF FROM INSIDE A LAMP GLASS

**Effect :—**A handkerchief is placed inside a cylinder-shaped lamp glass, which the performer holds between his hands. Then, without his hands being removed, the handkerchief vanishes.

**Apparatus :—**A straight lamp glass, a sleeve pull, one end of which is fastened just above the left elbow, passing across the back, and down the right sleeve to the wrist, and a handkerchief with a loop of thread, well masked, round the centre.

**The Trick :—**While pushing the handkerchief into the inside of the glass, attach it to the sleeve pull,

and when the handkerchief is well inside, hold the ends of the glass in the palms of the hands. A slight outward movement of the elbows will make a space between the glass and the palm, and at the same time cause the handkerchief to be drawn up the sleeve and vanished. This is illustrated in Plate XV, Figs. 1 and 2.

### THE MYSTERIOUS KNOT

**Effect :—**A handkerchief is wound round a stick, an assistant places his hand upon it, and the handkerchief is wound round both hand and stick ; the ends are tied together, the stick is held at each end, the hand is removed, and the handkerchief drawn away without the knot being untied.

**Apparatus :—**A long handkerchief and a stick.

**The Trick :—**Ask two persons to hold a stick between them, twist a handkerchief ropewise, and wind it twice round the stick, leaving the ends hanging over the stick ; let one of the persons lay a hand on the fold, carry the ends of the handkerchief backwards, and wind again, this time round both stick and hand, but carrying the handkerchief the reverse way of the other wind. Tie the ends of the handkerchief together, let the assistant show that he can hold the stick unsupported, and then have his hand drawn away. Pull the knot sharply, and the handkerchief will come away from the stick. Care must be taken not to cross the handkerchief. This is illustrated on Plate XXVI, Figs. 6 and 7.

### TO BREAK A KNOT

**Effect :—**Two handkerchiefs are tied together, and

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with two fingers only the performer unties the tightest of knots.

**Apparatus :—**Two silk handkerchiefs.

**The Trick :—**Let any one tie two silk handkerchiefs, rolled ropewise, together and while pretending that you have a very difficult knot to cope with, and that you doubt if you can manage to undo it, pull the knot about, until one handkerchief runs through the knot in practically a straight line. Mask what has been done as far as possible, and then show that the knot has not been untied, but do not let it be examined. Hold it in one hand, and cover with another handkerchief, or else with one hand behind the back. The other part of the knot can then be easily pushed off the straight piece. The knot ready for pulling off is illustrated in Plate XIII, Fig. 3.

### HANDKERCHIEF, COIN AND RING TRICK

**Effect :—**A penny is laid in the centre of a handkerchief, the four corners of which are then drawn through a finger ring, locking the penny securely in a bag. The handkerchief is then laid flat upon the table, two of the company each hold two corners of it, and under cover of another handkerchief the performer removes both penny and ring.

**Apparatus :—**Two large silk handkerchiefs, a penny, and a plain finger ring.

**The Trick :—**Place the penny in the centre of the handkerchief, and lock it there with the ring, in the manner described in the first paragraph. Get two of the company to hold the corners of the handkerchief in such a way that the edge or side nearest the performer is just a little slack. Cover the handkerchief

with another slightly larger, and under cover of it roll up the slackened side of the handkerchief, and push the centre of the roll through the ring. The penny can then be drawn out, the ring will fall off, and the handkerchief should then be straightened out flat. After a little practice, this trick can be performed so skilfully that the persons holding the handkerchief cannot tell how it is done (see Plate XIII, Figs. 1 and 2).

### TO PASS A RING ON TO A STICK

**Effect :—**A ring is borrowed, tied up in a handkerchief, which in turn is tied round a stick held at each end by assistants. The ring can be seen to be in the handkerchief, and when the latter has been untied the ring has been transferred to the stick.

**Apparatus :—**An ordinary silk handkerchief in the corner of which a ring is sewn, and a thin cane or stick.

**The Trick :—**Borrow a ring from one of the audience, and ask two people to come on the stage. Holding the handkerchief at the corner in which the ring is sewn, shake it out, and pretend to cover it over the borrowed ring. In doing so you palm this ring, and taking up to the centre the one sewn in the corner of the handkerchief, which is covering the hands, you ask one of the persons to hold the ring (through the handkerchief). Procure an ordinary cane, and in doing so secretly pass the ring on to it, holding it in the centre of the stick. Put an assistant at each end of the stick and request them to hold it tightly, and one of them to lay the handkerchief and ring on the stick where you are holding it. Then tie the

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handkerchief on the stick in such a way that the ring still shows in it. Untie the handkerchief yourself, and pull it away sharply. The borrowed ring will appear to have passed on to the stick.

### PRODUCTION OF A HANDKERCHIEF FROM A SOUP PLATE

**Effect :—**A red, a white and a blue handkerchief are vanished by the performer, and then produced from a soup plate.

**Apparatus :—**A trick soup plate (illustrated in Plate XXX, Fig. 10) and six silk handkerchiefs.

**The Trick :—**The silk handkerchiefs are vanished, one at a time, either by the method described on page 98 or by means of the elastic pull (see page 25). Duplicate silk handkerchiefs must be secreted in the trick box of the soup plate. The performer then touches the plate with his wand thereby releasing the spring lid, which flies open and the handkerchiefs fluff out covering the lid. When picking them up for exhibition the performer can secretly close the lid again.

### HANDKERCHIEF SOAKED IN WATER, AND PRODUCED QUITE DRY

**Effect :—**A small silk handkerchief is borrowed, and placed in a tin box, which is filled with water. The handkerchief is then produced from it quite dry.

**Apparatus :—**A tin cylindrical box (illustrated in Plate XXX, Fig. 3), with false top containing a box, and a glass of water.

**The Trick :—**A handkerchief is borrowed and placed in the box in full view of the audience, and the lid put on. Then a glass of water is procured, and the lid of the box again removed, but this time the performer takes with it the false box that it contains and in which is secreted the handkerchief. The tin is then filled with water, and the lid and box put on again, the pistol fired, the lid again removed and the handkerchief produced.

## A ROPE OF HANDKERCHIEFS

**Effect :—**A number of coloured handkerchiefs securely tied together are cast into the air and fall apart without untying.

**The Trick :—**The performer unobserved slips a number of small rubber bands over his thumb and two first fingers and shows a coloured handkerchief, holding a corner of it between the thumb and fingers on which are the rubber bands. Then, taking another handkerchief in the other hand, he places a corner of that also between the thumb and fingers of the first hand, and with a twist appears to knot the two ends together ; actually he slips a rubber band over and so joins the handkerchiefs. After tying several more in the same way, he rolls the lot up into a ball, secretly pulling the ends out of the bands as he does so, and throws the ball up for the handkerchiefs to fall apart untied.

## CHAPTER VI

### TRICKS WITH CHEMICALS AND WATER

THE performer is advised to take great care of the glasses and other objects that are used, or the results may be disastrous. It would, indeed, be as well in some cases to destroy the glasses immediately after the performance.

### THE FIRE BOWL

The apparatus necessary for the performance of this effective trick consists of a metal bowl and a small metal cup, and is illustrated on plate XXX, Fig. 6.

A pill of potassium is placed in the small cup in the centre of the bowl. When the bowl is in a perpendicular position, pour a little ether or petrol into it, taking care that the pill does not come into contact with the liquid. Now secrete the bowl inside the vest (on the left-hand side) and produce it in exactly the same way as described for the production of the fish-bowl on page 193, *e.g.*, display a silk handkerchief, and then holding the fore part of the left arm across the chest, lay the handkerchief over it.—(See Plate XVII, Fig. 5).

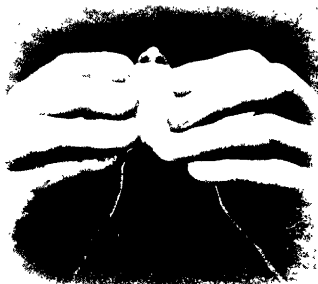


PLATE XVI. Fig. 1. Remarkable stick breaking.- Fig. 2. The magnetic umbrellas.- Fig. 3. The travelling ring. Figs. 4 and 5. Optical illusion with



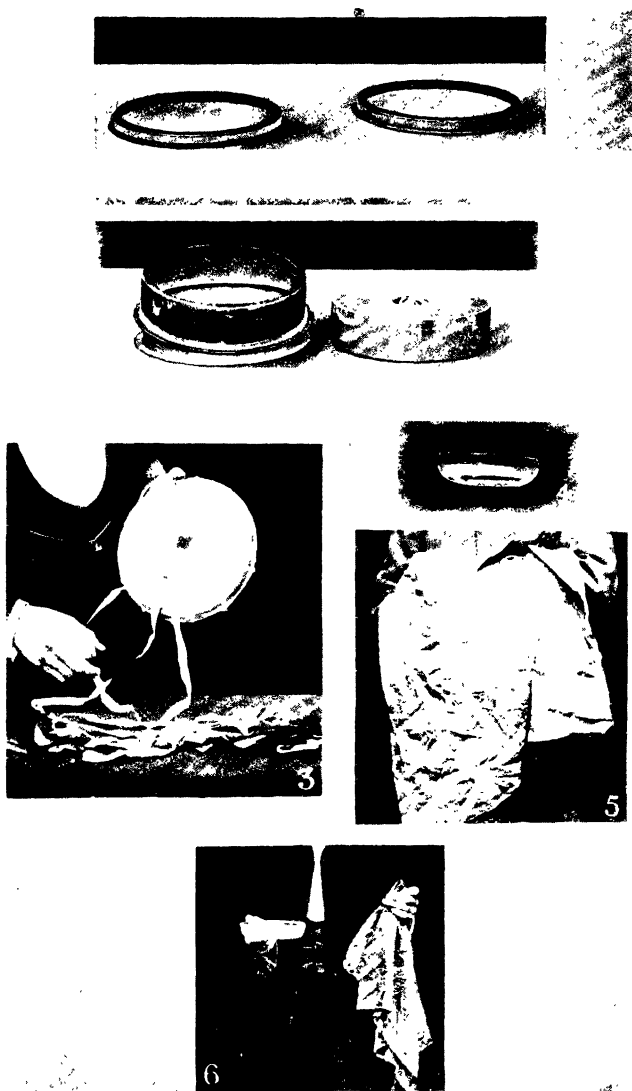


PLATE XVII. Fig. 1. The tambourines. Fig. 2. The drum and

## TO BLACKEN THE COMPLEXION 113

Under cover of this bring forward the bowl with the right hand. When well under the handkerchief, suddenly lay the bowl flat, and the pill will leave the cup and, coming in contact with the liquid, will burst into flame. Pull the handkerchief off immediately the bowl is laid flat.

## ALE AND WATER TOGETHER IN ONE GLASS WITHOUT MIXING

**Apparatus :—**A glass, a silk handkerchief, and some water and ale.

**The Trick:—**Fill a glass half full of ale, put a silk handkerchief over it, and press it down on to the surface of the ale. Gently fill the glass with clear water, draw up the handkerchief slowly and carefully, and the water will remain suspended above and distinct from the ale, and will not mix with it.

## TO CHANGE THE COMPLEXION FROM WHITE TO BLACK

White oxide of bismuth (more commonly known as pearl white) used as a cosmetic, gives the face a fair and pleasing appearance. It is much used by actresses. If a tumbler containing water impregnated with sulphuretted hydrogen gas is held close to the face with this preparation upon it, as if for the purpose of smelling it, the face will suddenly turn black—a very startling effect, and one that will invariably make an exceedingly good opening trick.

### THE MAGIC GLASSES OF WATER

Have four tumblers previously prepared in the following manner:—Place a very small portion of finely-ground and sifted red sanders (red sandalwood) in the first glass, rinse the second with a little vinegar, place a very small quantity of potash in the third, and a little powdered alum in the fourth. Then take a jug of clear water, pour a little into a separate clean glass and drink some, subsequently offering any of the audience the opportunity of satisfying themselves that the jug really contains nothing but clear water. This water, when poured into the first of the prepared glasses, assumes the colour of claret, and the claret liquid when poured into the second glass changes to a brandy tint; on turning this into the third glass, the liquid resumes its previous claret colour; and when this is finally poured into the fourth glass, the liquid becomes as black as ink.

### TURNING INK TO WATER AND WATER TO INK

Into one tumbler or glass jar pour some ink (black fluid manufactured by means of mixing a solution of tannin or tannic acid with a solution of sulphate of iron). Into a second tumbler or glass jar pour some specially prepared clear "water." This water, which cannot be sampled in the manner suggested in the foregoing trick, is really a clear solution of tannin or tannic acid. Cover the jar containing the ink with a silk handkerchief and in so doing contrive to drop into it a small pellet of oxalic acid. In the same way cover the "water" with another handkerchief, at the same time dropping in a pellet of iron sulphate. The removal of the handkerchiefs will reveal the fact that the ink has turned into water and the water into ink.

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### **TO GIVE ONESELF A SUPERNATURAL APPEARANCE**

To one part of phosphorus add six parts of olive oil, and dissolve in a moderate heat. Rub the preparation on the face and hands, but take care that none of the mixture goes too near the eyes. If all the lights in the room are now switched off, the face will present a fearsome and supernatural appearance, seeming to be covered with blue flame, the eyes and mouth appearing like black spots. There is no risk attached to this trick.

Another method of making the hands and face visible in the dark is to warm them and then apply a little phosphorized ether. The hands and face can be warmed by means of rubbing sharply.

### **TO ILLUMINATE WATER**

Wet a piece of loaf sugar with phosphorized ether and put it into a basin of water. The surface of the water will then become luminous in the dark, and by gently blowing into it, phosphorescent waves will be formed; these will illuminate the air above the fluid. If the weather is very cold, the water should be slightly warmed. This is a good trick to follow the previous one.

### **TO OBTAIN FIRE BY APPLYING WATER**

Fill a saucer with water and drop into it about 2 grains of potassium. With a slight detonation the potassium will at once burst into flame and burn brightly on the surface of the water. At the same time it will dart, like a ball of fire backwards and forwards from one side of the saucer to the other.

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### **TO LIGHT A CIGAR OR CIGARETTE WITH THE FINGER**

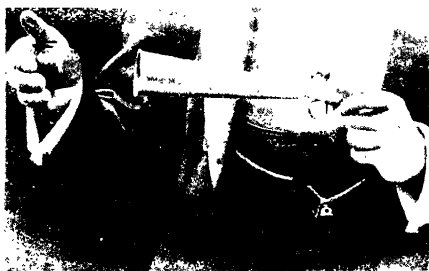
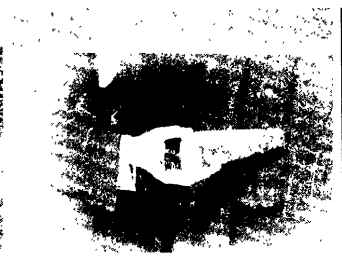
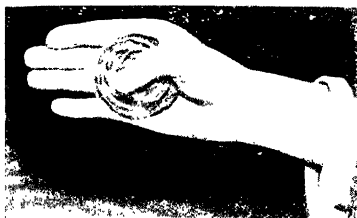
Insert a small piece of white metal potassium, about a quarter of an inch long and as thick as an ordinary pin, in the end of a cigar or cigarette. Place the other end of the cigar or cigarette in the mouth and, unobserved, dip a finger of the right hand into a saucer of water and apply the wet finger-tip to the end containing the piece of potassium. This is, of course, merely an adaptation of the foregoing trick.

### **TO LIGHT A CANDLE WITH THE FINGER TIP**

Insert a small piece of potassium, similar to that used in the foregoing trick, in the wick of a candle. Wet the finger in exactly the same manner and apply it to the wick of the candle, which will immediately light. If a piece of ice is available, it may be used instead of the finger in the two foregoing tricks.

### **TO SET FIRE TO A HANDKERCHIEF WITHOUT INJURING IT**

Dip part of a fine handkerchief in brandy, then set light to it by touching it quickly with a lighted match and the flame will immediately spread all over. As soon as the spirituous matter in the brandy is consumed, the moisture that remains will cause the flames to go out, to the amazement of the audience, who must not, of course, know what has been done to the handkerchief beforehand.



ATF XVIII.- Figs. 1 and 2. Carrot production. Fig. 3. Knife through finger. Fig. 4. Finger through hat. Fig. 5. Aerial ball. Fig. 6. Conjuring trick.

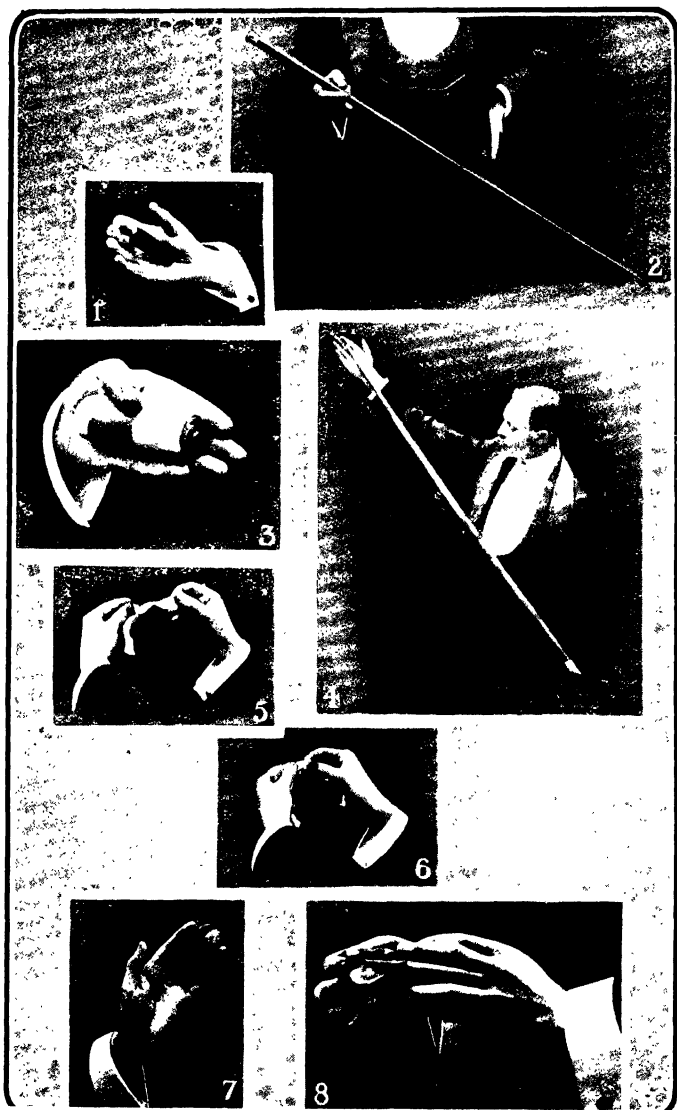


PLATE XIX. Fig. 1. Palmed walking stick. -Fig. 2. The same produced--  
 with the stick in the hand. -Fig. 3. The same produced--  
 with the stick in the hand. -Fig. 4. The same produced--  
 with the stick in the hand. -Fig. 5 and 6

## CANDLE THAT CANNOT BE BLOWN OUT 119

### TO SUSPEND A RING BY A BURNT THREAD

Thoroughly soak a piece of ordinary thread in a fairly strong solution of common salt and water, and then let it dry. When thoroughly dry, tie the thread to a wedding or ordinary dress ring and hold the latter suspended in the air by means of the prepared thread. Now apply a light to the thread and it will burn away to ashes and yet still sustain the ring.

### OIL UPON WATER

Procure a glass, a piece of string, a third of a tumblerful of water, and a third of a tumblerful of oil. Tie a piece of thin string round a conical tumbler, so that a long end is left at each side; bring these over the top and tie them about a foot above the glass, *i.e.*, making a handle. Fill about one third of the tumbler with water, and it will be found that it can be swung to and fro, or over and over, yet the water will remain steady as if it were ice. Now gently pour some oil upon the water until the tumbler is about two-thirds full. Swing the glass again, and this time the oil will remain tranquil, while the water underneath will be violently agitated.

### A CANDLE THAT CANNOT BE BLOWN OUT

Roll a thin linen rag, which has been well-soaked in salt, or preferably covered with it, round an ordinary candle, then light the candle. It will burn even if placed in the open in a strong wind, and apparently cannot be blown out.



## TO PUT CANDLES OUT BY MAGIC

Stand six or seven ordinary candles in a row on the mantelpiece and light them. Then take a jar into which has previously been emptied some carbon dioxide gas. This is a very heavy gas, much heavier than air. It will remain in the jar and can be poured out like so much water, and being a non-supporter of combustion, it will immediately extinguish a candle if a little is poured over the flame. The gas being quite invisible, the effect is somewhat striking, the candles appearing to be extinguished simply because the conjurer pretends to pour water over them.

## THE SPRING SEAT

**Apparatus:**—A tumbler three parts full of water, a cork, a small paper figure that can be made to sit upright on the cork, and an ordinary ivory-finished playing card.

**The Trick:**—Some time before this trick is to be shown, say, about half-an-hour, lay the playing card face-down over the glass of water. In this position the lower side of the card will absorb a certain amount of moisture, and this will cause the card to become slightly raised in the centre, though not noticeably so to the audience. While making preparations for another trick, take the card off the top of the tumbler of water and call the attention of the audience to it. Stand the glass back on the table and replace the card, being careful, however, that it is now face-upwards. Then place the cork in position in the centre of the card and put the small paper figure in position on the cork. A certain amount of appropriate patter while one is making the necessary preparations for a following experiment will help this trick.

Very soon the moisture below the slight curvature in the card will have a sudden counteracting effect and as the curvature reverses itself the cork will be jerked upwards and the paper figure sent head over heels without the performer being anywhere near the glass at the time.

### THE MAGIC WINE-GLASS

**Apparatus:**—A small wine-glass; two specially-cut pieces of coloured glass, one yellow and the other green, cut so as to form a vertical partition in the centre of the wine-glass used; and a silk pocket handkerchief.

**The Trick:**—Nearly fill the wine-glass with water and pass it round for examination, meanwhile palming in a coloured handkerchief the two pieces of coloured glass in such a way that it will be easy to insert them in the wine-glass when covering it with the handkerchief. The green glass should be cut slightly higher than the yellow to permit of its being withdrawn without the latter. When the wine-glass is at the back of the table, cover it with the silk handkerchief, at the same time inserting the coloured glass. You then explain that the water will change into green Chartreuse, and lift the handkerchief. Again cover the glass, and remarking that you always prefer yellow Chartreuse, nip the green glass between finger and thumb and lift it away, showing that the liquid has now taken on a yellow hue. After palming the piece of green glass, repeat the manoeuvre with the handkerchief, and withdraw the piece of yellow glass, finally showing that the water which was originally poured out is still in the glass.

## CHAPTER VII

### PARLOUR TRICKS

**T**HE following carefully selected parlour tricks may be performed without practice by the veriest novice of conjuring.

#### TO REVERSE THE HANDS ON A RULER HELD BETWEEN THE FIRST FINGER AND THUMB OF BOTH HANDS

The ruler is held in the manner illustrated in Plate XXVI, Fig. 4. Drop the right thumb and bring it between the left thumb and the ruler (see Fig. 2). Now, whilst gripping the ruler, twist the hands upwards (see Fig. 3) and the hands and ruler will be reversed as in Fig. 1.

#### THE TELEPHONIC STRING

**Effect :—**A noise like thunder, gun firing, etc., is heard by a person holding a piece of string.

**Apparatus :—**A piece of string about 6 feet long and a pencil.

**The Trick :—**Make a loop 2 feet long at one end of the piece of string ; at the other end a loop just large enough to take a lead pencil. Get a member of the audience to cover his ears with the palms of his hands, place the large loop over his head and hands, and draw the other end, which contains the pencil, tight. With a thumb and first finger at either end of the pencil, gently turn it round. This action will seem to the person holding the string like the sound of guns firing." Other curious effects, such as thunder, the firing of heavy guns, waves, etc., will be obtained if the back of a knife, or a piece of paper folded over, is rubbed gently along the string. Flicking the string will produce a heavy roll like the booming of a big gun. The string should be kept taut the whole time.

## REMARKABLE STICK-BREAKING

**Effect :—**A broomstick resting on two glasses of water, or suspended by two slips of paper from two knives, is broken in half without breaking the glasses or the paper.

**Apparatus :—**A broomstick, two glasses of water, two chairs and a metal rod or sword. For the alternate method two knives, and two paper bands instead of the glasses and chairs.

**The Trick :—**Place a tumbler of water on each of two chairs, and rest an ordinary broomstick on the rims of the tumblers. Take a sword or metal rod, and strike the broomstick exactly in the centre. It will break in half without breaking the glasses or spilling the water.

Another way to perform this trick is to make two hoops of paper about a foot in length when folded, and one inch in width. Get two assistants each to

hold a knife and place a hoop of paper on each blade. Now suspend a broomstick with the ends just resting in the hoops, and strike in the centre with a rod or sword. The broomstick will break in half without breaking the paper bands or causing them to be cut by the knives (see Plate XVI, Fig. 1).

### THE MYSTERIOUS PAPER-KNIFE

**Effect :—**A match is apparently passed through three holes that have been bored through the blade of a paper-knife, and appears to come out of a different hole at the back of the knife from that in which it was inserted.

**Apparatus :—**A paper-knife and a match.

**The Trick :—**Take an ordinary paper-knife (of wood or ivory) and bore two holes, about a quarter of an inch apart, right through the blade. At the same distance from the hole nearest the handle bore another hole, but only half way through the blade. Turn the knife over, and a quarter of an inch from the hole nearest the point again bore a hole half way through. Show both sides of the knife to prove that there are three holes, take an ordinary match, and put it in the first hole, turn the knife over, and it will appear coming through the centre hole. When the match is placed in the centre hole and the knife is turned, it will appear to be coming through the end. The knife can easily be bored, and the effect of the trick is much more mystifying to one unacquainted with it than would be supposed from this description.

**THE OBEDIENT PAPER**

**Apparatus :—**Four torn pieces of paper.

**The Trick :—**Lay four small pieces of paper upon the back of the hand, and say you will, with one puff, blow away any two or three pieces selected, and retain the rest. Place the fingers of the other hand on the pieces you are asked to leave, and blow the remainder away.

**TO DISPLACE WATER BY SMOKE**

**Apparatus :—**Two glasses and a clay pipe full of tobacco.

**The Trick :—**Get two glasses exactly alike, so that when filled with water they will stand with the rims together on top of one another. Place the glasses in a basin of water, fill them quite full, bring them out together in the position described, and stand in a saucer or basin. Now light some tobacco in a clay pipe, place a handkerchief over the bowl of it, and the stem of the pipe close to the rims of the glasses. Blow the smoke through the stem, and the water in the top glass will gradually run out into the saucer or basin, and the smoke take its place. The top glass can be emptied of water in this manner.

**TO HANG A HAT ON THE PANEL OF A DOOR**

**Apparatus :—**A polished pencil sharpened towards the side instead of in the usual way.

**The Trick :—**This is a very effective trick on entering a drawing-room. The performer, with hand covered

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by his hat, rubs the pencil sharply down the side of the door. The pencil will adhere to it, and a hat with a flat brim can be hung upon the pencil.

### TO PRODUCE A FLOWER IN A BUTTONHOLE

The flower is attached to a long piece of thread the colour of the performer's clothes, and then placed in the breast pocket inside the coat. The thread is carried through the buttonhole, and inside the coat, and left hanging down at the bottom within natural reach. On pulling the thread, the flower will shoot up in the buttonhole, and the thread will not be noticed by any one quite near. This is a very effective trick. It is advisable not to have a stem to the flower, which should be artificial, and not liable to break.

### A GLASS OF WATER SUSPENDED BY A THREAD

**Apparatus :—**A piece of thread, a playing card, sealing wax and a glass of water.

**The Trick :—**Fix one end of a piece of thread with sealing wax or sticking plaster to the centre of the back of a playing card, which must not be penetrated. Hold the card tightly, and quite flat on the top of a tumbler filled to the brim with water, and exclude all air. The glass can then be suspended by the thread and swung pendulum fashion, without the risk of falling.



LATE XX. Fig. 1. Tying a knot.—Figs. 2 and 3. Travelling thimble.—Fig. 4. Coin to drop into bottle untouched.—Figs. 5 and 5A. Puzzling cork change



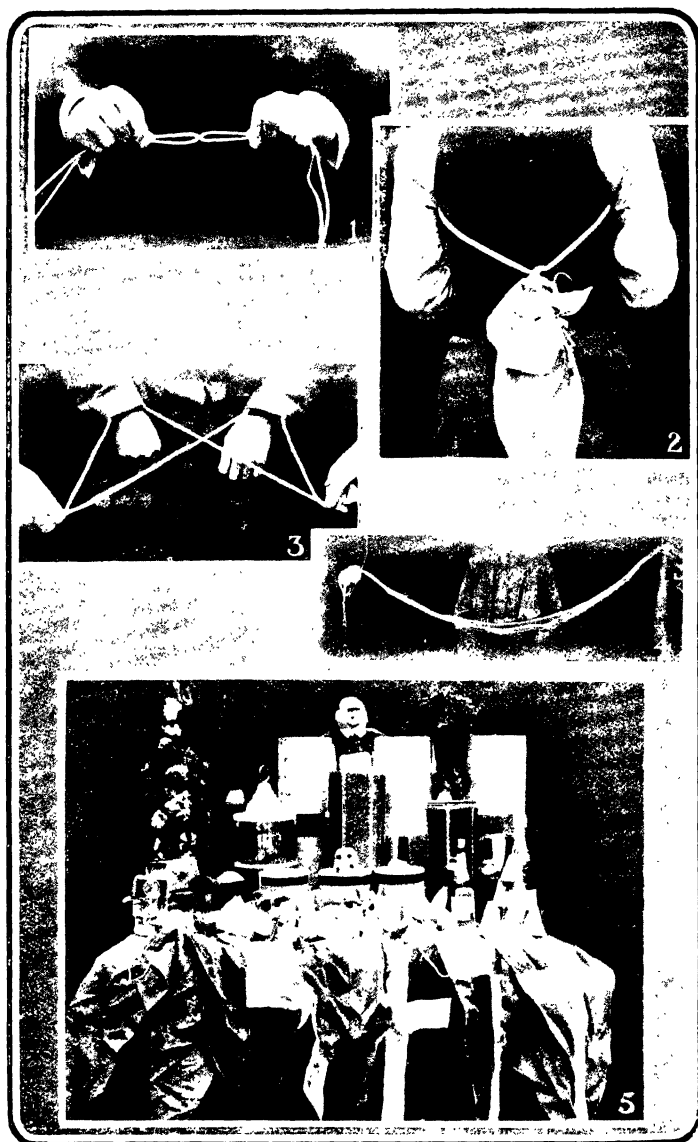


Fig. 1. Fig. 2. Fig. 3. Fig. 4. Fig. 5. Production of a rope through a person's body.

## **TO BLOW A CORK INTO A BOTTLE 129**

### **TWO CORKS**

A cork is held in each hand between the thumb and first finger, in the manner shown in Plate XX, Fig. 5. The trick is to remove with the first finger and thumb of the right hand the cork that is held in the left hand, while at the same time holding the cork in the right with the first finger and thumb of the other hand. The method of doing it is illustrated in Fig. 5A. The forefinger and thumb of one hand are inserted inside the loop made by the other.

### **TO LIFT A BOTTLE WITH A PLATE**

**Apparatus :—**A bottle and a plate.

**The Trick :—**Hold a bottle over a fire for a few minutes, mouth downwards. Then quickly place a plate over the mouth, and hold it tightly so as to prevent any air from getting into the bottle. After a few minutes the air in the bottle will have cooled. The plate can then be lifted by the edge with the bottle adhering to it. If by any chance the rim of the bottle and the plate are not quite level and there is a possibility of air getting in, a little grease rubbed on the rim of the bottle will overcome the difficulty.

### **TO BLOW A CORK INTO A BOTTLE**

**Apparatus :—**A bottle, a piece of cork, and a straw or the stem of a clay pipe.

**The Trick :—**Lay the bottle on its side upon the table, and in the mouth of it place a piece of cork.

The trick is to blow the cork into the bottle. This cannot be accomplished by blowing into the bottle in the ordinary way, but if a straw or clay pipe is used and the air blown directly on to the cork, the latter will go inside.

### TO FILL A GLASS OF WATER WITH PINS WITHOUT SPILLING THE WATER

**Apparatus :—**A small tumbler and about 2,000 pins.

**The Trick :—**Gently pour some water through a funnel into the glass until it is full to the rim, which must however be kept perfectly dry. If the rim becomes wet, the water will run over, so that great care is needed in filling the glass. Drop a few pins at a time in the water, and the glass can be filled with them without the water running over. Avoid splashing the water on the rim of the glass when putting the pins in. The glass illustrated in Plate XX, Fig. 6 contains considerably over 2,000 pins. About eighteen pennies may also be put into a glass of water in the same way.

### A NOVELTY

Undertake to show something that has never been seen before, and which, after all have seen it, will never be seen again.

This is done by cracking a nut, exhibiting the kernel, and then eating it.

## TO BALANCE CIGAR ON TIP OF FINGER 131

### THE MAGICAL MIRROR

**Apparatus :—**An ordinary mirror, a piece of French chalk, and a silk handkerchief.

**The Trick :—**Sharpen a piece of French chalk to a point, and with it write on an ordinary looking-glass. Polish lightly with a silk handkerchief, and the writing will disappear. Hand the glass to a member of the audience, and request him or her to breathe upon it, and the writing will reappear. Polish again, and the experiment can be repeated.

### TO SPIN AN EGG AS LONG AS REQUIRED

**Apparatus :—**A small wooden tray, and a hard-boiled egg.

**The Trick :—**Spin the egg on the tray, and gently move the tray on a small circle in the opposite direction to that in which the egg is spinning. The egg will revolve for an indefinite period.

### TO BALANCE A CIGAR ON THE TIP OF A FINGER

**Apparatus :—**A cigar and a penknife.

**The Trick :—**Fix the point of the blade into the tip of the cigar at an angle which makes the handle of the knife act as a balance, then place the tip of the cigar on the finger, and the cigar will stand perfectly upright. This is illustrated in Plate XXV, Fig. 7.

## TO PRESERVE SNOWBALLS

Squeeze a snowball very hard together. Place it in a pot, and surround it with flour, which must be pressed very hard around it. The snowball will remain preserved for months, and can be exhibited in a warm drawing-room.

## THE MUSICAL POKER

Tie a piece of tape, with both ends at liberty, round the top of an ordinary poker. Roll these ends round the first finger of each hand ; place the tips of these fingers in the ears, and strike the suspended poker against something hard. The depth of tone that is returned is amazing.

## THE JUGGLER'S DESSERT

Out of bananas, or apples, cut and shape some mock candle ends, making them as much as possible like candles that have been burnt down. Fashion some slips of sweet almonds to resemble wicks, and stick them into the mock candles, light for an instant, so as to make their tops black, blow them out again, and they are ready for use. Place in candle sticks, and light when performing. The almond will flame for a few moments, put the candles into your mouth, and chew and swallow them while apparently alight.

## TO PRODUCE NAME ON VISITING CARD 133

### A GLASS OF WATER THAT CANNOT BE MOVED WITHOUT SPILLING THE WHOLE

Fill the glass, and lay a piece of thin card or paper over the top, dexterously turn the glass upside down, and place it upon the table, which must be level, then draw away the paper or card, leaving the water in the glass. It will be impossible to remove the glass from the table without spilling the water. Do not perform this in a drawing-room.

### TO PRODUCE ANY NAME CALLED FOR ON A VISITING CARD

**Effect :—**The performer asks the audience for the name of some eminent person, which is then produced written on a visiting card.

**Apparatus :—**A thimble, with a small piece of lead pencil attached to the tip, and a borrowed visiting card.

**The Trick :—**Borrow a visiting card from any one in the audience and hold it between the thumb and second finger. Now ask for the name of some well-known person to be called out. You then wave the card in the air, slowly, and hand the card back again, when the name asked for will be found written on it. The thimble should be palmed and placed on the forefinger immediately the card is received. With a little practice the name that has been asked for can be easily written whilst the card is being held in the manner described. The thimble must also be palmed directly after the name is written, and the card returned for inspection.

**A ROPE PULLED FROM BEHIND TIED WRISTS**

**Effect :—**The performer's wrists are tied together with a handkerchief, a rope is placed between the arms and round (*i.e.* over and under) the handkerchief, and the ends of the rope are held by a member of the audience. If the rope is pulled it would seem that it cannot come away. The performer says "pull" and immediately releases himself without displacing the handkerchief.

**Apparatus :—**A handkerchief, and a long piece of stout cord.

**The Trick :—**Have the wrists tied together, not too tightly, and a cord placed between the arms and round the handkerchief. Get an assistant to hold both ends of the cord, and immediately he has secured them, thrust the hands forward, bend the fingers of the right hand down, pull the cord up between the handkerchief, pass the back of the hand underneath the loop, and tell the person who is holding the cord to pull it hard. The rope goes off the back of the hand, underneath the handkerchief. This is illustrated in Plate XX, Fig. 7.

**THE MYSTERIOUS PAPER BANDS**

**Apparatus :—**Three strips of paper, each 2 or 3 feet in length by 1 inch in width, paste, and a pair of scissors. Paste the ends of the first strip of paper together. Twist the second strip of paper once, and paste the ends of that together. Twist the third strip of paper twice, and paste the ends of that together also ; *i.e.* make three paper loops.

**The Trick :—**Exhibit the first loop, and remark that the obvious effect if you cut it in half, stripwise, will be to make two loops. The loops should then be cut. Now pick up the second loop and remark that you are going to do the same with this loop. Cut the loop of paper, and a loop twice the size will be produced. Now pick up the third loop, and cut that in the same manner, and two loops, one inside the other, will be produced. In the case of the loop with the double twist, it will require a little dexterity to keep this twist masked, especially when cutting the twist. The loops are prepared, and laid on the table previous to taking the stage.

### THE TRAVELLING PEA

Three walnut shells are laid upon a table that has been covered with a cloth, a small ball or pea made of indiarubber is placed under the centre one, and the other two are shown not to be covering anything. Ask which shell the pea shall appear under, and being told, push forward the other empty shell along the table about 3 inches with the first and second fingers. Do the same with the one that is covering the pea, and as it is moved forward, the pea will come out behind it as a natural effect. As it comes from under the shell cover it with the first and second fingers which are held together, then move the third shell forward with these two fingers, and in doing so place the pea underneath it. This is not at all a difficult trick, and although the onlookers may be very close, they will rarely see how it is done.



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### **ASCENT OF WINE IN AN INVERTED GLASS OF WATER**

Dip two wine glasses of the same size into a basin of water, and before taking them out, place the brims together, so that they may be withdrawn full, one being inverted on top or over the other. Then move them very slightly, so that a very small space may intervene between the rims. Take a third glass and drip from it some wine in such a manner that it spreads slowly over the foot of the inverted glass. When the wine has trickled down to the rims of the glasses the ruddy drops will filter into them and ascend into the upper glass, thus demonstrating the difference in the densities of wine and water.

### **THE GRAPE SEED IN THE GLASS OF CHAMPAGNE**

If a grape seed, quite dry, is placed at the bottom of a glass filled with champagne, the bubbles will attach themselves to the seed, and it will rise to the surface of the wine, where the bubbles burst and disappear. Then the seed will fall to the bottom of the glass again. The seed in this instance has been raised to the surface by the aid of the air bubbles, which play the part of little balloons in bringing it to the top of the liquid.

### **TO MAKE A NEEDLE FLOAT**

Take an ordinary needle, and put it upon a fork, and slowly lower the fork into a tumbler of water; the needle will then float just like a piece of straw.

## BURNING COAL ON A HANDKERCHIEF 137

The reason of this is that a meniscus, or bed, convex on one side and concave on the other, is formed upon the surface of the water; and the surface of this meniscus being large in comparison with that of the needle the latter is supported by it, so that scarcely any part of the needle is touching the water; of course if the water penetrated the needle's eye, the weight of the fluid would cause the article to sink immediately. Another method is to put a leaf of cigarette or tissue paper on the surface of a tumbler of water, lay a needle gently upon the paper, which will soon become soaked and sink to the bottom of the glass, leaving the needle floating on the top of the water.

### THE MAGDEBURG HEMISPHERES

Take two tumblers of the same size, that will fit closely when placed rims together one on top of the other. Light a piece of wax candle, and place it inside the tumbler on the table, cover the top of it with a piece of rather thick paper saturated with water. Turn the other tumbler upside down, and place it upon the one containing the candle. The candle will be extinguished, but while burning it has dilated the air contained in the lower tumbler, and this air has therefore become rarefied. The exterior pressure of the atmosphere will fix the tumblers as closely together as the classical Magdeburg hemispheres are united. It is possible to raise the undermost tumbler by lifting the upper one. The paper may be scorched on the under side, but the success of the experiment is not thereby imperilled.

### A BURNING COAL ON A MUSLIN HANDKERCHIEF

Take a globe of copper, about as large as an ordinary

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cistern ball, and wrap it tightly in a muslin or cambric handkerchief. Place on the metallic bowl, thus enveloped, a red-hot coal; this will continue to glow, without in any way damaging the muslin wrapper. The reason is that the metal, being an excellent conductor, absorbs all the heat developed by the combustion of the coal, and as the handkerchief has not absorbed any of the heat, it remains at a lower temperature to that at which it would be injured.

### TO MAKE GAS BURN UNDER A HANDKERCHIEF

Take a fine linen handkerchief, and wrap it round a copper gas jet. The jet must be of metal. This is indispensable. Turn on and light the gas, which will burn about the handkerchief, without injuring it. To succeed in this experiment it is necessary that the handkerchief should fit quite closely to the metal without any crease whatever. It will be found advantageous to tie the handkerchief with a thin copper wire.

### THE SILHOUETTE PORTRAITS

Take a large sheet of paper, black on one side and white on the other. Fix it by means of pins to the wall so that the white surface is outermost. On a table close by place a good lamp and let the person whose portrait you wish to take stand between the lamp and the sheet of white paper. You can then outline the profile with a pencil. Cut out the design, and turning the paper, gum the drawing, black side outwards, on another sheet of (white) paper. The portrait will then be mounted, and the silhouette be well displayed.

**THE ELECTRIFIED PIPE**

Balance a clay pipe on the edge of a tumbler in such a manner that it may oscillate freely. The problem now is to make the pipe fall without touching it, blowing upon it, agitating the air, or moving the table.

Take another glass, similar to that which supports the pipe, and rub it rapidly on the sleeve of your coat. The glass will be electrified by the friction, and when you have rubbed it well, bring it close to the pipe, but without touching the latter. The pipe will turn after the glass, and follow it till it falls from its support.

**TO LIFT A MAN WITH FIVE FINGERS**

Two persons put their index fingers under the insteps of the person who is to be lifted, two others place a finger under each elbow, and a fifth puts his forefinger under the chin of the subject. At a given signal each person lifts his hand, and the person is raised up. The result may seem very surprising, but it is only a question of the equal subdivision of weight. The average human being weighs about 11 stone, so that each finger has only to sustain about 30 lbs. weight, which is not difficult.

**TO MAKE A PLANK ADHERE TO A TABLE BY  
MEANS OF A NEWSPAPER**

Take a thin plank, about a quarter of an inch thick, 8 inches wide, and 24 inches in length. Place this plank slightly out of the horizontal, half on the table,

and half overhanging, so that the least touch will bring it to the ground. Lay a newspaper flat over the part of the plank on the table, and then if you strike the portion which extends beyond the table, you will be surprised to find that the plank will resist the blow absolutely, as if it had been nailed to the table. If you strike hard, you will perhaps hurt your hand, or break the plank, but you will not raise the sheet of newspaper which holds it. The quick compression of the air which is exercised on a considerable surface accounts for this phenomenon.

### TO BLOW OUT A CANDLE BEHIND A BOTTLE

Place a lighted candle on the table, and about 10 inches in front of it a wine bottle. Then blow on the bottle at a distance of 8 or 9 inches, and the light will be extinguished just as though there were nothing between it and your breath. The breath divides into two currents on the smooth surface of the bottle, one going right and the other left, and these rejoin just at the flame of the candle.

### THE DICE TRICK

This trick is based upon a very simple calculation. Few people know that dice are made and printed on a certain plan, which is that every face with the number of dots on the side immediately opposite shall, added together, make seven. This is the whole point of the trick. If there are two or three dice, the total of the points on the opposed face will be fourteen, or twenty-one respectively. We will say

for example that three dice are thrown, and the total of the exposed faces is nine. The performer knows at once that the total of the under faces is twelve, but he does not show them. Instead, he gathers the cubes in a row between the thumb and index finger, quickly turns his hand, and pretends to show the faces underneath. During the movement he has, however, given a "quarter turn" to the dice in his fingers by slightly raising the thumb and lowering the forefinger. He then exhibits the points, *e.g.* eight, tells the company that is the total underneath, though really it is the total of one of the lateral faces.

This point established, the operator replaces the dice in their first position by manipulating them again in the manner previously described, a trick that is easily acquired by practice. Then he says, "I have just shown you that the points underneath number eight, now I am going to add four points." Requesting a spectator to touch the dice four times so as to ensure the addition of the required units, the operator takes his fingers from them to show that he will not alter their position, and when they are raised by a spectator, twelve is the total underneath.

It is evident that in some cases points must be subtracted, not added. If one has begun with twelve, for instance, and the false total is shown as eleven, though the true total is nine, the performer must request an assistant to efface two points instead of adding any.

Again, there are circumstances in which the true and false points are equal. So that no addition or subtraction can be requested. In such a case one of the thousand deceptions practised by prestidigitateurs must be employed, and by simply letting the dice fall "by accident" you may begin over again.

### THE STONE BREAKER

By great acquired force, or inertia in repose, one is enabled to break stones with the fist. This feat is performed by men at fairs in the following manner :

The right hand is carefully wrapped in a bandage, and in the left is held a piece of flint of rounded form, which the operator places on a larger stone, or upon an anvil ; then with the right hand he strikes the flint some very powerful blows, always taking care to raise it secretly a little from the anvil when about to strike. Thus the object struck acquires the force of the fist that has struck it, and as it comes in violent contact with the anvil it is quickly broken. Simple as the feat is, it never fails to evoke great astonishment.

### TO UNCORK A BOTTLE WITHOUT A CORKSCREW

Fold a dinner napkin into a pad, hold it flat against the wall, and strike the bottom of a bottle of wine, beer, or any other liquid, violently against it. By virtue of the principle of inertia the liquid in the bottle will force out the cork. If the contents be beer or gaseous water, the cork will come out with considerable force and some of the liquid will shoot over the operator, and so enhance the success of the experiment—from the spectators' point of view.

### TO POISE A TUMBLER UPON THREE STICKS EACH ONE OF WHICH HAS ONE END IN THE AIR

Place three sticks on a horizontal plane, so that each one shall have one end resting on the plane, and the other end unsupported.

## PENNY REVOLVING IN A LAMP SHADE 143

To perform this experiment, and to place a weight on the sticks thus poised, proceed as follows :—Hold one stick in a sloping position, with one end resting on a table and the other elevated. On the end resting upon the table rest one end of another stick. Then form a triangle by means of a third stick poised in the same way, *i.e.* with one end passing under one stick, and the other end above the other. The three sticks will in this manner prove of mutual support to each other, and will not give way even if a tumbler or other weight be placed upon them over the points of contact.

## THE WATER BOTTLE AND THE THREE KNIVES

In almost the same manner as described in the preceding trick three knives can be placed with blades only crossed, and with the handles resting upon three wine glasses. The knives not only support each other blade to blade, but upon the triangle at their intersections they will sustain as heavy an object as a filled water bottle.

## TO KEEP A PENNY REVOLVING IN A LAMP SHADE

The lamp shade should be one of cardboard, and of the shape commonly seen over billiard tables. It should be held bottom upwards by the right hand clenching the hole at the top. Now, with the left hand, twirl a coin on its edge into the shade, and at the same moment cause the shade to rotate in the right hand in the opposite direction. The coin will roll round and round on its edge without falling.



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If the movement of the shade be gradually slackened the coin will by degrees rotate towards the lower part of the lamp shade ; if the speed be augmented, the coin will by degrees ascend the cone. The movement of the coin will continue just as long as the twirling motion of the shade is kept up. The coin is maintained by the action of centrifugal force, and moves in an inclined position similar to that of a rider on a cycle track. With practice two pieces of money can be rolled in the lamp shade at the same time.

The experiment we have described is very easy to perform ; only a slight movement of the hand is needed. Although some dexterity is needed in launching the penny into the lamp shade at first, no particular skill on the part of the performer is required.

If a lamp shade is not available, a basin, a pan, or a salad bowl may be used, but the cardboard lamp shade is lightest and most handy, and preferable to all other articles.

### A PIECE OF MONEY ROLLING ON AN UMBRELLA

This is a feat performed by nearly all jugglers. An umbrella, usually a Japanese one, is opened, and half-crowns, balls or similar articles made to circle round the top. The umbrella is turned rapidly round in the opposite direction to that in which the article is set going, and the coins, etc., appear to be running along the surface ; in reality it is the umbrella that is moving beneath the articles. This is an example of the principle of inertia.

## TO PROJECT ONE OR TWO DRAUGHTSMEN FROM A COLUMN

This experiment is performed by means of draughts or backgammon "men." Build up a column of ten or twelve pieces, stand it upon the table, and with the thumb and forefinger propel, or shoot, a single disc along the table violently against the pile. The piece thus launched will strike the pile tangentially in one of two ways—either it will hit it at the point of contact of two discs, in which case two men will be projected from the column, or it will strike a single disc, in which case one piece only will be projected. The stability of the other pieces will not be disturbed.

## BLINDFOLD MAGIC

The performer having been securely blindfolded to the entire satisfaction of his audience, takes up a position facing the latter and well away from a small table upon which a member of the audience, selected by the audience itself, is directed to make three separate piles of cards, all equal in number; for example, he may place 9 cards in each pile, 10, 11, 12, or any number so long as each pile contains an equal number. We will suppose, for instance, that he places 13 cards in each pile. The blindfolded performer, who stands well away from the small table and with his back to it, now tells another member of the audience—anyone will do—to step up and take a small number of cards, such as 2, 3, 4, or 5 from each side pile and place them on top of the middle pile. We will suppose, in this case, that he is told to take 4. When this has been done, the performer tells his first assistant to count the number of cards in the pile on the right-hand side and to

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take a similar number from the centre pile. He instructs the assistant to place all these cards on top of the left-hand pile. Now, although none of the audience will realise it, this manipulation has resulted in the centre pile containing three times the number that the performer in the first place told his assistant to take from the side piles and place in the centre—in this instance, 4; that is to say, there are now 12 cards in the centre pile. All he has to do now is to ask one of the audience how many cards she or he would like the centre pile to contain and instruct his assistant to add or deduct accordingly. For instance, if 15 is the number desired, he instructs his assistant to add two cards from the right-hand pile and one from the left, and hand the centre pile to the member of the audience to count.

## CHAPTER VIII

### HAT TRICKS

**W**ITH nearly all hat tricks material is transferred into the hat from the servante or from one of the inside pockets of the coat. The hat as a rule is laid bottom downwards upon the table near the servante, and the four fingers inserted in the brim, while the thumb of the hand that holds the hat secures the article from the servante. As the hat is lifted from the table, the thumb raises the article that is to be produced, holds it against the brim and drops it in as the hat is turned over. Where material has to be conveyed from the pockets the hat is usually held in front of the vest, with the inside towards the person. Then as the hand goes to produce something from the hat, the articles are taken from an inside pocket under cover of it, and dropped in with an action that is masked by the immediate production of the articles (see Plate XXVII).

#### TO PRODUCE COLOURED PAPER FROM A HAT

**Effect :—**Streams of coloured paper are produced from an empty hat.

**Apparatus :—**One or two reels of coloured paper, which cost very little.

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**The Trick :—**These reels unfasten from the centre, and once started they unwind themselves almost mechanically of their own accord. Should the paper cease to unwind, that which has already been produced should be stirred round with a wand, and more drawn off. Care must be taken that the whole of each reel is unwound so that a piece of the reel is not shown at the finish. The reels should be concealed in the servante and passed into the hat in the manner directed in the introductory paragraph.

Reel paper affords a good cover for the production of rabbits, etc., from the pocket. When it is all unwound, pick it up, and it will completely cover your whole front, giving you the opportunity to secure any article secreted about you, and to produce it from the centre of the paper.

### TO PRODUCE A CANNON BALL IN A HAT

**Apparatus :—**A hat, and a cannon ball with a hole in it large enough for the thumb to be inserted.

**The Trick :—**The cannon ball should be secreted in a servante, and the hat laid brim downwards on the table. Pick up the cannon ball by inserting the thumb of the right hand in the hole, and place the four fingers in the brim of the hat. Draw the hat away from the table, at the same time putting the ball into it as the top of the hat faces the audience.

### TO PRODUCE A GLASS OF WATER IN A HAT

**Apparatus :—**A glass of water and a borrowed hat.

**The Trick :—**The glass of water should be secreted

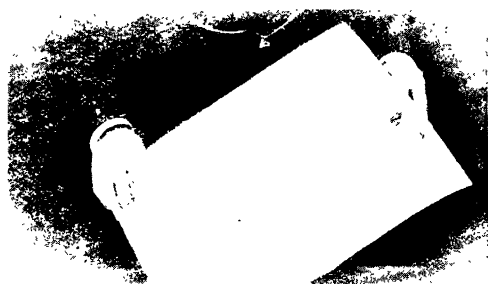




PLATE XXIII.—Figs. 1-4 Diminishing billiard ball.— Figs. 5 and 6.

in the servante, and the hat laid brim downwards at the edge of the table near it. Put the four fingers of the right hand in the brim of the hat, and the thumb inside the glass. Raise the two together, gradually turning the glass in the hat, as it is turned top downwards. The glass is held inside the hat, and removed from it in view of the audience. This trick is illustrated on Plate XXVII, Figs. 2 to 4.

### TO PASS A DIE THROUGH A HAT

**Effect :—**A die (plural, dice) is lying upon the table, on which a hat is placed. The die is then picked up, placed on top of the hat and then covered by a case. When the latter is raised, the die has disappeared, and is discovered underneath the hat.

**Apparatus :—**A large die, with a covering die resembling it, and a plain cover that will fit fairly tightly over that.

**The Trick :—**The die with its duplicate cover is laid upon the table. With the left hand place the hat over the die, and under cover of it withdraw the covering case from the die with the right hand, giving the idea that you have picked up the real die from the table, and are placing it on top of the hat. Then take the cover of the die, and place it over the case. Tap the cover with a wand, pick it up, tightly clenching it so that the covering die is removed with it, show the empty cover to prove that it has vanished, raise the hat, and the die will be discovered underneath it, apparently having dropped or passed through the top of the hat (see Plate XXVIII, Figs. 5 and 6.)



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### FUNNELS PRODUCED FROM A HAT

**Apparatus :—**Two dozen tin funnels, conical-shaped boxes, or any kind of tinware articles that can be fitted into one another, and packed in a small space.

**The Trick :—**There are many kinds of articles sold by the firms who deal in conjurers' accessories, though probably funnels are the best for this trick. Pack them closely in one another and secrete in the servante, convey them into the hat in the manner described in the introductory paragraph, and produce as quickly as they can be unpacked.

### TO MAKE BOXES FOR PRODUCTION FROM A HAT

Very pretty and attractive boxes can be made from playing cards, and when collapsed a dozen of them can be packed into a small space. Open, they are very bulky and effective. These boxes are illustrated in Plate XXVIII, Fig. 1, and a study of the picture will show how the boxes are made. Procure a few ordinary playing cards, some thin strips of linen, paste and ribbon. The edges of the cards are pasted together with thin strips of calico, and a ribbon inserted through the top of the boxes and pasted inside the ends, thus forming a handle, which, when pulled, causes the boxes to open.

### FINGER PUSHED THROUGH A HAT

This is performed in precisely the same way as the coin trick described on page 81, except that a duplicate finger is not needed. The apparatus consists of a wax finger, at the "root" of which some pieces of black silk have been pasted so that it appears to have

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carried some of the cloth with it through the hat. The finger is held palmed in the left hand, the right is inserted in the hat and when the pin of the false finger is pushed through the top, it is clutched and moved about as naturally as possible (see Plate XVIII, Fig. 4.)

## MYSTERIOUS PRODUCTION IN A HAT OF A GLASS CONTAINING TWO HANDKERCHIEFS

**Effect :—**Two handkerchiefs are placed in a glass tumbler, which is then wrapped in a sheet of brown paper. The paper is then crushed between the hands, and thrown away, and the glass containing the two handkerchiefs is found to be contained in a hat at the other side of the stage from that at which the performer was standing.

**Apparatus :—**Duplicate glasses, duplicate red and blue handkerchiefs, a silk hat, and a sheet of cartridge paper, prepared in the following manner. A piece of paper stiffening is placed on one side of the paper, so that when the paper is folded round the glass, and tucked in, the stiffening will preserve the shape of the glass after it has been removed. Two tags of handkerchiefs similar in colour to those provided for above are pasted in the top edge of this stiffening, in such a manner that they can be drawn above the edge of the paper when it is folded cylinder-wise.

**The Trick :—**A glass containing a red and blue handkerchief must be secretly conveyed into a hat from the vest at a previous stage of the performance, and the hat with its contents placed on a chair at one side of the stage. Take the other glass, and place the other red and blue handkerchiefs in it. The sheet of

paper will have been left lying over the back of the chair. Wrap the glass in the paper, and tuck the top of the paper inside the glass, and while doing so drop the glass from the paper into the servante. The stiffening in the paper preserves the shape of the glass, which seems to be still inside it, and to convince the audience that that is the case, open up the top of the paper, and exhibit the two tags of handkerchiefs that are adhering to the stiffening. Then tuck the paper in again, and suddenly crush the whole in the hand and throw the paper in the air or to the side of the stage. Then remarking that you wonder where the glass and handkerchiefs can have got to, walk across to the hat, and discover the articles inside it.

### TO PASS A GLASS THROUGH A HAT

This is very little different from the Changing Glass and Bottle Trick described on p. 170.

**Apparatus :—**A bottomless tumbler, another ordinary one of the same pattern, a cardboard cylinder, and a silk hat.

**The Trick :—**The ordinary glass is secretly conveyed into the hat from the servante in the manner illustrated in Plate XXVII, Figs. 1 and 2, and then placed upon the table again. This must be accomplished while performing another trick, or by first pretending to look inside the hat. Place the bottomless glass outside the hat (see Plate XXIX, Fig. 4) and cover with the cylinder. Fire pistol and raise cylinder with glass as well. Then pass the wand through the cylinder and tumbler to show that the former is empty, place them aside, and then disclose tumbler underneath the hat.

## CHAPTER IX

### MESMERIC AND MAGNETIC TRICKS

**S**UCCESS with the following tricks depends entirely upon the performer's ability to impress his audience that he is able to magnetize the articles he is using. Great tension must be affected, pretence must be made that the trick is very difficult, silence should be enforced, and the trick should not be successfully performed at the first attempt. It is also well not to do more than one or two of these tricks in the course of an evening.

#### THE MAGNETIC RULER

**Effect :—**A ruler is made to adhere to the palm of the hand, which is held parallel with the floor.

**Apparatus :—**A ruler.

**The Trick :—**Hold the ruler in the palm of the right hand tightly clenched, and with the left hand hold the wrist of the hand containing the ruler. Then, while talking about the difficulty of doing the trick, the necessity for silence, and doubt as to whether circumstances are propitious for magnetic influence, extend the forefinger of the left hand, and hold the ruler in the palm of the right hand with it. Gradually open the fingers

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that clench the 'ruler, keeping the back of the hand towards the audience and affecting great nervous tension the while. The ruler will appear to be adhering to the palm of the hand, which is held vertically towards the floor (see Plate XXVI, Fig. 5).

### THE MAGIC WAND

**Effect :—**A wand is exhibited and then made to hang in the air unsupported.

**Apparatus :—**A wand and two pieces of thread 3 or 4 inches in length with a loop at one end of each and a piece of conjurer's wax at the other.

**The Trick :—**The loops of the thread can be hung up on buttons of the waistcoat, and the wax secreted underneath the bottom hem of it. Then, while securing the wand from the table, the loops can be slipped upon the first finger of either hand. The wand should be exhibited to show that it has no wire attached, and when it is returned, the waxed ends of the thread should be attached to either end of the wand. Then, while pretending to balance the wand in the air the hands are gradually drawn away, and the wand remains suspended by the thread and seems as if it were hanging in the air.

### THE MAGNETIC UMBRELLAS

**Apparatus :—**Three umbrellas, or walking-sticks, a large magnet, and a piece of dark thread.

**The Trick :—**The thread should be sewn to one side of the trousers just above the knee, and may be left clinging to the cloth until the performer is about to

do the trick. The other end of the thread is then pinned in a similar position to the other leg of the trousers, or looped round a pin already placed there. Three umbrellas are then placed between the legs and rested against the thread. The performer affects to experience great trouble in balancing them with his left hand, while with the right he holds the magnet some distance above the centre, though, needless to say, the magnet has no real effect.' He announces that the magnet is holding the umbrellas in their vertical position, and the audience are considerably mystified (see Plate XVI, Fig. 2).

### THE MAGNETIC STICK

**Effect :—**A walking-stick is held suspended at the back of the hand and made to move by itself.

**Apparatus :—**A loop of thread about twelve inches long and a walking-stick.

**The Trick :—**Make a loop of a piece of black thread about twelve inches long, and attach it to the centre button of the waistcoat. Borrow a walking-stick, rub it, and while pretending to produce magnetic influence, slip the stick through the loop. Place the right hand underneath the stick so that the thread passes between the second and third fingers. Press the back of the open hand upon the stick, which will now stand unsupported. It can now be turned round and round and moved up and down without moving the hand to which it is apparently adhering, and may also be passed to the left hand.

### THE MESMERISED CHAIR

**Effect :—**A person is seated on the back of a chair,

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with his or her feet upon the seat of it. The performer pretends to mesmerise the person, and the chair tilts forwards or tilts backwards to remarkable angles without apparent assistance.

**Apparatus :—**A chair with the back legs made of very strong metal, and hollow. Two holes must be bored in the stage so that the hollow of the legs of the chair fit exactly over them. A strong two-prong fork, made so that one prong will fit into each leg and reach to the top of the hollow of the leg.

**The Trick :—**The hollow legs of the chair are placed over the holes, and at a given signal an assistant below the stage pushes the fork through into the chair legs. A lady is now seated on the chair back with her feet upon the seat, and the performer, after making some mesmeric passes, appears to draw the chair forward to an impossible angle without touching it. The assistant of course gently pushes the iron fork up. On going behind the chair, and again making passes, it gradually resumes its proper position, and then tilts backwards until an angle very awkward for the person in the chair is reached. The performer then brings the chair to its proper level, removes his mesmeric power, the person is handed down, and the chair turned about to show that it is unattached. Of course a good deal of the success of this trick depends upon the understanding that exists between the performer and the operator beneath the stage. A proper code of signals, *e.g.* taps with the foot on the floor, must be arranged and practised.

## CHAPTER X

### ADVANCED TRICKS

#### FIRE EATING

**Effect :—**The performer fills his mouth with fine cotton wool, and blows out smoke and sparks.

**Apparatus :—**A bowl of loosely piled cotton wool, amongst which two or three small balls of smouldering tow or jute well covered with wool are secreted.

**The Trick :—**Filling the mouth with wool, which the performer pretends to be eating, he thoroughly pads it all round. Then when picking up some more wool, he secures one of the balls of tow, places it in the mouth, and covers that with more wool. He then begins to blow, and sparks and clouds of smoke are emitted. Be careful, however, to avoid injury to the mouth.

#### THE SACK TRICK

**Effect :—**The performer or an assistant gets into a sack, which is then drawn over his head and sealed. Screens are placed round him, and he immediately reappears with the sack on his arm, and with the seals unbroken.



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**Apparatus :—**A large sack made of calico or canvas, with a seam at the bottom (inside). This seam is sewn with long stitches of strong thread with a large knot at one end, and the other left loose.

**The Trick :—**The performer gets into the sack, and the neck of it is tightly tied over his head and sealed. Screens are now placed round him, he stoops, and taking the knot, pulls the thread out. He then gets out of the bottom of the sack, and with a bodkin which he should have upon his person quickly sews up the bottom again (it is not absolutely necessary to sew the bottom up again, as it is seldom noticed that the end is undone), and walks from behind the screen with the sack over his arm, the neck being still tied and sealed.

### FISHING IN THE AUDITORIUM

**Effect :—**The performer throws a fishing line amongst the audience, and catches gold fish, which are placed in a bowl of water.

**Apparatus :—**A conjurer's fishing rod, with three compartments at the bottom of the handle in which gold fish laid in wet cotton wool can be secreted. The bait is really a piece of coloured silk shaped like a gold fish. This is rolled up and placed in a small metal tube to which it is attached by a piece of silk thread, so that it cannot be seen. A bowl of water.

**The Trick :—**The gold fish are secreted in the handle of the rod in the manner described above. The "bait" is attached to the line, and the latter thrown into the auditorium. When the line is jerked the silk fish slips out of the little tube, and rolls out in the semblance of a gold fish. Withdraw the line, unhook the silk fish

with the left hand, palm it, and drop into the bowl of water a live fish which has been released from the handle and held palmed in the right hand just previously to making the throw. Now go to the bait box and get another tube or silk roll, at the same time dropping in the one that has been used. Repeat the experiment until the supply of fish is exhausted. The rod is an ordinary one with the exception of the handle joint, and may be put together in view of the audience. The fish should be placed in the rod just before the performance.

## THE MAGIC AQUARIUM

**Effect :—**Flowers, lighted candles, birds, handkerchiefs, etc., all perfectly dry, are produced from an aquarium filled with water.

**Apparatus :—**A small glass aquarium, a mirror that will fit tightly across the inside of it, flowers, lighted candles, birds, handkerchiefs, etc.

**The Trick :—**Have a mirror cut to fit across the centre of a small glass aquarium, and secure it at the side and bottom with rubber solution, thus making two watertight compartments. Fill the front one with water in which a little iron protosulphate has been dissolved. Add a few china or metal fishes (made to keep below the surface of the water by a hair attached to the fish and to a stone or rockwork at the bottom of the aquarium). The mirror reflects the water, and it appears to the audience that they can see right through the aquarium. Fill the back half of the aquarium with handkerchiefs, flowers, birds, lighted candles, etc., or anything for which room can be found. Let the audience see the aquarium, then cover it with

a large handkerchief or cloth, and while doing so drop a tablet of pyrogallic acid, about the size of a halfpenny, into the water. After talking for a few seconds, fire a pistol at the tank, remove the handkerchief, and the water will be found to be black, like ink. Now proceed to produce the articles secreted in the back half of the aquarium. The flowers may be real ones, and can be distributed amongst the audience. It will add to the effect if a few of them are slightly damped.

### A BOWL OF INK CHANGED TO A BOWL OF CLEAR WATER CONTAINING FISH

**Effect :—**An assistant is given a fish bowl, apparently filled with ink, to hold. The performer covers the bowl, and also the assistant's hand, with a handkerchief, and when the latter is removed the water has resumed its natural colour and is filled with gold fish.

**Apparatus :—**A bowl of gold fish, a piece of black silk, and a large dark-coloured handkerchief.

**The Trick :—**The empty bowl is lined with the black silk to the edge, and is then nearly filled with water and a few fish, and prepared in this manner is lying on the conjurer's table. Give the bowl to an assistant to hold in the palm of his hand, and cover the bowl with a large handkerchief. Fire the pistol, and then pick off the handkerchief, at the same time dragging the black silk away under cover of it and disclosing the clear water and fish. This trick requires considerable practice, as in drawing away the silk, care must be taken not to spill any water. The handkerchief containing the silk is disposed of by throwing it to back of stage.

## ARCHERY SHOTS

**Effect :—**An arrow, to the feathered end of which a long rope is attached, is fired from a bow at an assistant, who is standing in front of a target. The arrow and rope go right through his body, a portion of rope is left hanging in front of him, and the arrow remains fixed in the bull's eye of the target.

**Apparatus :—**A target, five yards of rope, six or seven yards of wire, a belt with a hollow tube inside (similar to that used in the sword trick described on p. 188), a bow, a very thin and pliable cane arrow, and a pulley with a weight and accessories.

**The Trick :—**The bow, and the arrow with rope attached, must be lying upon the stage. A wire runs through the target, and the portion in front is carried into the wings. When ready the assistant loads the belt from the back with the wire which he pulls through to the front, and then buckles the belt on and covers it with his coat and vest, holding the end of the wire in his hand. He then walks on the stage, picks up the arrow and while handing it to the performer secretly attaches the wire to the point. The performer with bow and arrow in hand, then walks across the stage drawing the wire with him, and gets ready to fire. At a given signal another assistant behind the stage releases the weight from the pulley, and a cord attached to the wire at the back of the target runs out, dragging wire, arrow, and rope, right through the assistant who had been shot at, and the arrow remains quivering in the bull's eye. The length of the drop of the pulley must of course be exactly equal to the distance that the arrow is from the bull's eye when placed for firing. The wire used must be invisible, and needless to say careful preparation, measurement, and rehearsal, are essential to the successful performance of this trick.

## TO DRAW A CORD THROUGH A PERSON

**Effect** :—A number of articles are threaded on to two pieces of cord ; each article is tied on to it separately, the cord is then held across an assistant's back, and an end retained in each of his hands. He is then helped on with his coat, and the ends of the cord are given to two other assistants to hold. The performer removes the articles from the cord under cover of the first assistant's coat, the other two assistants then pull the cord tight, and it comes through the assistants body uncut.

**Apparatus** :—Two pieces of thick cord, each about four yards long, a silk handkerchief, and a number of borrowed articles that have rings or handles.

**The Trick** :—The cords should be neatly and tightly tied together at the centre with a piece of cotton (see Plate XXI, Fig. 1). They are first shown to the audience lying parallel, and then, while the performer is gathering them together, he separates the cords where they are tied and reverses them so that the middle of each cord meets together (see illustration Plate XXI). A handkerchief is then tied over the part where the cords are joined, the performer remarking that this is done to show which is the centre, but in reality it is to cover the join. Then a number of articles such as jugs, watches, key rings, etc., are threaded upon the cord and tied there with a separate knot for each article (see Fig. 2). A person is then asked to remove his coat, the articles are placed across his back, and two ends of ropes are given to him to hold in his right hand, and two in his left. He is then helped on with his coat again, and will now have the cords through his sleeves. Next ask two persons to step up, and stand on either side of the first assistant. Then take one of the cords from the first assistant's right

hand, and hand it to the person on the left, at the same time handing one from the left to right, which will cross the cords (as in illustration, Fig. 3). The performer goes behind the person who is tied in the cord, and with a sharp pull breaks the cotton which holds the cords together, and removes the articles separately. The two persons holding the cords are then requested to pull them, and when they do so the whole cord is pulled out and shown intact. The effect of the cord having passed right through the person is created.

## TO PASS A SWORD THROUGH A PERSON

**Effect:**—A sword is apparently thrust clean through a person, and may be seen plainly sticking out at the back.

**Apparatus:**—A special sword with a blade of fine pliable steel and a specially-constructed belt in which is bound up a metal tube running half round it. There is a funnel-shaped opening to the tube at the buckle of the belt.

**The Trick:**—The belt is concealed underneath the assistant's coat, and the performer, of course, must be very careful to make quite sure of the exact position of the funnel opening in the belt referred to. The sword is then thrust into the funnel with the apparent object of driving it right through the person, whereas it actually travels round the specially-constructed metal tube in one side of the belt and comes out at the back of the person operated upon.

The effect of the sword having gone right through the assistant is thus created, and the trick may be made even more realistic if a small skin bag of red fluid, such as red ink, is placed in the tube of the belt beforehand. After the sword has passed through it, it will, when withdrawn be covered with red stain.

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But if this effect is desired, great care must be taken that the skin containing the red ink will not interfere with the passage of the sword.

This is, of course, quite an advanced trick, requiring expensive apparatus.

### TO PRODUCE A WALKING-STICK

**Apparatus :—**A spiral “telescopic” walking-stick.

**The Trick :—**The performer should ask for the loan of an ebony walking-stick with a silver top for use in performing a trick. Should one be proffered, he will, of course, produce his own before it can reach him. The stick, closed up, is held palmed in the right hand, with the ferrule towards the fingers, and the knob of the stick palmed in the other hand. The left hand now approaches the right, and taking the open end of the stick the two arms are extended and the coil drawn out on the principle of a barber's pole. The right hand must clench the end of the stick tightly, and when the stick has run out to its full extent, the palmed knob must be placed on the end of it. This will lock it, and give it the appearance of an ordinary walking-stick, which it will retain until the knob is taken off. Then the stick can be closed or collapsed, and placed in a case made for the purpose (see Plate XIX, Figs. 1 and 2).

### TO PRODUCE A BARBER'S POLE

This is performed in exactly the same manner as the preceding, excepting that the pole is of paper and has of course no knob. It is illustrated in Plate XIX, Figs. 3 and 4.

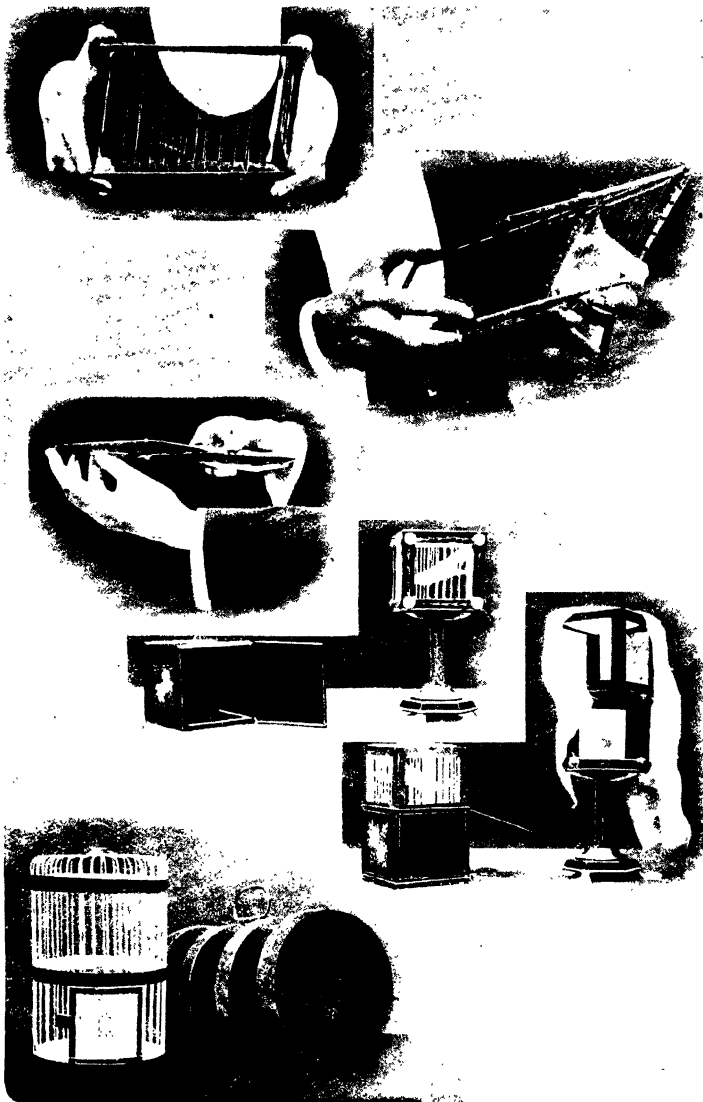


PLATE XXIV.—Figs. 1-3. The collapsible bird cage. Fig. 4 and stand trick. Fig. 6. The cylindrical bird cage.



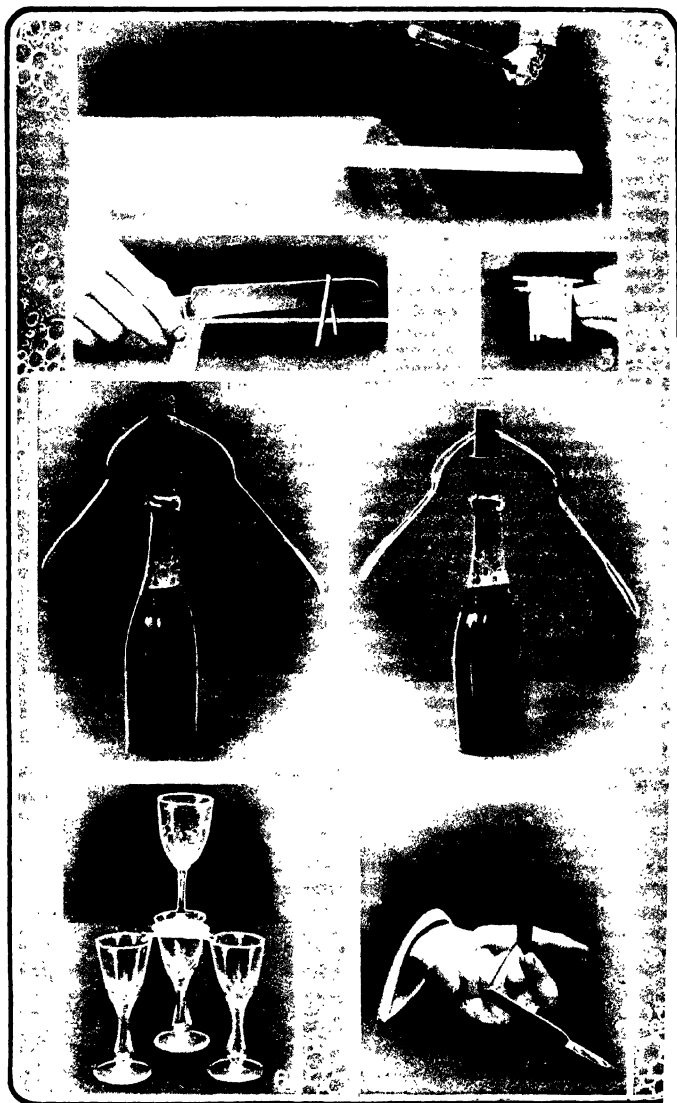


PLATE XXV.—Fig. 1. The immovable board.— Fig. 2. The walking match.—  
Fig. 3. Lifting twelve matches with one.—Figs. 4 and 5. Forks spinning on

## THE GREAT TAMBOURINE TRICK

**Effect :—**Two plain steel rings are shown (see Plate XVII, Fig. 1), a sheet of paper is placed between them, and a tambourine made. Then making a hole in the centre of the paper the performer produces yards of coloured-paper ribbon.

**Apparatus :—**A plated steel conjurer's tambourine, a reel of coloured paper to fit it, and a few sheets of white paper.

**The Trick :—**The coil of reel paper, which must tightly fit into the tambourine, is secreted on the table, covered with two sheets of white paper. One of the rings (the outer one) is taken up in the right hand, and the other laid on the paper over the reel. Cover the ring on the table with the sheet of paper in the hand and, pretending to make a tambourine, fit the outer ring on the inner, and at the same time work the paper reel into the latter. Tear away the paper, show the tambourine as in Fig. 3, make a hole in the centre, and the ribbon will shoot out and can be unwound quickly. Under cover of it the performer can produce any large articles, rabbits, telescopic flags, etc., from his coat.

## THE GREAT DRUM TRICK

This is performed in exactly the same manner as the Tambourine Trick described above, except that, instead of a reel of paper, a drum filled with various articles, such as packet flowers, spring dolls, vegetables, etc., must be secreted instead. The rings for this trick are of course much deeper—about 4 inches, but the manner of performing it is exactly the same.

## THE CONJURER'S PISTOL

The conjurer's pistol is a very useful article, and can be used for many startling illusions. It consists of an ordinary pistol, with a conical metal tube attached, into which a metal cup about two inches deep, and large enough to hold a lady's watch, can be fitted. This usually has a raised edge, so that it can be easily gripped by the palm. When performing the watch trick, a few old broken watch wheels, etc., should be secreted in the tube under the cup. Holding the pistol in the right hand, borrow a small watch, and affecting to put it in the tube, really put it into the cup. Place the muzzle of the pistol in the left hand while reaching for a percussion cap with the right. Place the cap in the pistol, and when taking the pistol back into the right hand, leave the cup containing the watch in the left. It can then be dropped into a pocket or disposed of to an assistant for future production. Take your wand, and stir the wheels up, *i.e.* pretend to break up the borrowed watch. Then fire the pistol in the direction of the place or article from which it is intended to produce the borrowed watch. The pistol is illustrated in Plate XVIII, Fig. 6. If an assistant is available, the nest of boxes described on page 80 is sometimes used for this trick.

## CHANGING GLASS AND BOTTLE

**Effect :—**A glass and a bottle are shown upon the table, each is covered with a cylinder (previously proved to be empty by passing a wand through it), and when the cylinders have been tapped with a wand and raised, the glass and bottle have changed places (see Plate XXIX).

**Apparatus :—**Two bottomless wine bottles (one of which has a hole in the side large enough to allow of the finger being inserted to "hold" the tumbler), two glass tumblers that will fit inside the bottles, and two cardboard cylinders.

**The Trick :—**Little description beyond that given above (see "Effect") is needed to instruct any one how to perform this trick. One of the tumblers is already secreted inside the bottle on the table, and the other bottle is secreted in the cylinder. Being bottomless, the wand can be passed through it. Cover the articles on the table (see Fig. 2), touch each with the wand—or fire a pistol—clench the cylinder that has to bring away the bottle tightly at the bottom, and carefully raise the other (see Fig. 3).

## THE EMPTY BOTTLE

**Effect :—**An empty tin bottle is shown, it is then placed on the table and covered by a cardboard cylinder. A jug of water is procured, the cylinder raised and the water poured into the bottle. It is again covered with the cylinder, the pistol fired, the cylinder removed, and the bottle is found to be empty, though the water was apparently poured into it in full view of the audience.

**Apparatus :—**A black tin bottle, one slightly larger with false inside (see Plate XXIX, Fig. 5) and a cardboard cylinder.

**The Trick :—**The trick bottle must be already secreted in the cylinder, and the wand passed through to show that it is empty. Exhibit the other bottle and then cover it with the cylinder. Raise the latter, and pour the water — very carefully indeed — into the

rim of the false sides. Cover with the cylinder again, take away the trick bottle, and show the first bottle quite empty.

### THE CYLINDER TRICK

**Effect :—**After exhibiting three hollow and apparently empty zinc cylinders to the audience, the performer proceeds to draw forth all manner of articles from them.

**Apparatus :—**Three zinc cylinders about two feet high and painted with red, white and blue bands respectively, two large lanterns, bird cages, and any number of conjurer's nests of bottles, jam jars, boxes, toys, etc., that can be secreted in two of the funnels.

**The Trick :—**The first cylinder is left quite empty. As much material as the lanterns will contain is enclosed in them, and the lanterns placed in a second and third cylinder, and held inside by a catch so that the cylinders can be carried perpendicularly without the material inside falling out. The first cylinder is exposed to the audience, who are led to believe that the three cylinders are empty. The one that is really empty must be very thoroughly talked about, the arm put through it to show that it is empty, etc. The performer then remarks that the other two cylinders are empty, and he is going to place this cylinder over the second. As he does so he releases the catch holding the material, which of course then rests upon the floor instead of being hung to the side of the cylinder; after placing the empty cylinder over the other he draws the inner one away and exposes that as before. He then repeats the same action by placing the second cylinder over the third, and draws the

## TO PRODUCE FLOWERS FROM PAPER 173

latter out; after showing that it is empty, he affects to discover something in one of the cylinders, and proceeds to draw forth the nests of boxes, etc., producing an amazing variety of articles. This is a very effective trick for bazaars and for children's school parties, some conjurers secreting the school prizes in the cylinders and producing them to the young folk's astonishment. This is illustrated in Plate XXI, Fig. 5.

## TO PRODUCE FLOWERS FROM A SHEET OF PAPER

**Apparatus :—**A packet or two of conjurer's flowers, and a large sheet of cartridge or white paper. These patent flowers are packed together in sets of about fifty which cost very little, and are held together with a small strip of paper. Care must be taken of this, or the flowers will fly in all directions.

**The Trick :—**Secrete two or three packets of flowers in a place from which they can be easily secured and palmed. Then exhibit both sides of a plain sheet of white paper; fold it into a cone, and again show that there is nothing in it. Hold the small end of the paper cone in the left hand, and while pretending to poke out the narrow part of the cone with the right hand, push into it a packet of flowers, and close the left hand over it. The inside of the cone can again be shown empty. Then gradually releasing the flowers they spring out, and a perfect shower of flowers is produced from the bag. While removing some of the flowers from the bag with the right hand, another packet of them can be placed in (see Plate XXII, Figs. 1-4).

## MIXED SAND IN A BASIN

**Effect :—**Different coloured sands are poured into a basin of water, and after being stirred up the performer produces handfuls of any coloured sand that may be asked for, perfectly dry.

**Apparatus :—**An ordinary hand basin filled with water, three bags of sand, one of red, one of blue, and one of white. Mix a portion of each of these with a small piece of candle (wax), heating over a fire. Put the cakes into the respective bags, containing similar coloured sand. These cakes should be shaped in different ways for different colours, *e.g.* the red sand should be made in little conical shapes, the blue in square packets, and the white in oblong packets.

**The Trick :—**The basin of water is exhibited to the audience and the packets of sand are poured into the water. The small cakes of sand, if secreted amongst the sand in the bags, will not be observed to fall in the water. The loose sand in the basin is then mixed up, and the performer offers to produce from the basin any coloured sand that he may be asked for, perfectly dry. He then places his hand amongst the sand in the water, secures a packet of sand containing the colour asked for and breaks it while in the act of withdrawing it from the basin. Holding it aloft, he lets the sand pour on to a tray. He then passes it for exhibition. The hands and arms should be well displayed before being inserted in the water, that the audience may see nothing is concealed in them.

TO PRODUCE WRITING ON A SLATE

**Effect** :—An ordinary slate, quite clean, is wrapped with a piece of chalk in a sheet of newspaper, the spirits are invoked to write upon it, and when the newspaper is undone the slate is found to be covered with writing.

**Apparatus** :—A slate, a piece of card and a newspaper.

**The Trick** :—This trick is rendered very effective if a greeting that particularly appeals to the audience is written on the slate. For example, if the entertainment is being given at a birthday party, write "Many Happy Returns of the Day."

Take an ordinary slate, and cut a thin card so that it fits easily, but neatly, inside the frame, and covers the slate. Over one side of the card paste a sheet of paper closely resembling the colour of the slate, and on the other side paste a piece of newspaper.

Before going on to the stage, write on the slate, and cover the writing with the card, black side uppermost. Then showing the slate to the audience, apparently clean, profess that you will invoke the spirits to write on it. Procure a newspaper, and wrap the slate in it (in full view of the audience), saying also that you will enclose a piece of chalk for the spirits to write with. Later, undo the paper, and the card, being underneath, will fall on to the news sheet and be effectively disposed of. Then show the slate covered with writing.

TO GET AN EGG INTO A NARROW-NECKED BOTTLE

**Apparatus** :—Two eggs, a wine bottle or decanter, and half a pint of vinegar.



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**The Trick :—**Soak an egg for twenty-four hours in strong vinegar or acetic acid, from which it must not be removed until shortly before the performance, when it must be concealed in the servante. Hand round an ordinary egg for examination, saying you are going to place it inside the wine bottle. If the pliable egg has been stained by the acid, the egg that is exhibited must be stained to resemble it. When you are returning to the stage, palm the exhibited egg, and substitute the one that has been in the acid. This can be easily forced into the bottle, and afterwards made solid by pouring cold water into the bottle. Assign any reason you please for pouring in the water.

### THE CHANGING EGG TRICK

**Effect :—**An assistant is given a tumbler to hold. An egg is shown and placed in the glass, which is at the same time covered by a large handkerchief, and the assistant rattles the glass to prove that the egg is inside it. The performer picks up a small handkerchief from his table, vanishes it, and in its stead produces an egg. He then lifts the large handkerchief that is covering the glass, and the egg is found to have disappeared from it, and in its stead is the small handkerchief that was vanished.

**Apparatus :—**A glass tumbler, a large silk handkerchief, duplicate smaller ones, and two celluloid eggs. One of the eggs has a hole at one side, large enough for one of the small handkerchiefs to be pushed through. The other egg is attached to the centre of the large handkerchief by a thread about two inches long.

**The Trick :—**One of the small handkerchiefs is rolled up and concealed in the palm of the left hand.

## COLOUR-CHANGING BILLIARD BALLS 177

The other is laid upon the table, and covers the celluloid egg into which it will be subsequently pushed. The large handkerchief is bunched up, and left on the table, with the egg that is attached to it just in front. Ask some one to assist you, and give him an ordinary tumbler to hold. The large handkerchief is picked up from the table with the third and fourth fingers of the right hand, the forefinger and thumb holding the egg that is attached to it. The egg is displayed to the audience, but they must not be allowed to see that it is attached to the handkerchief. Place the egg in the glass, cover the whole with the handkerchief, and whilst spreading it over the glass, place the handkerchief that has been concealed in the left hand in first, and underneath the egg. When the glass has been covered, ask the assistant to rattle it in order to show the egg is inside it. Pick up the other handkerchief from the table, at the same time securing the egg with it. Wave the hand up and down with a series of easy motions, standing sideways and keeping the back of the hand to the audience, and while doing so, push the handkerchief into the hole at the side of the egg with one of the fingers. The handkerchief will appear to have vanished up the arm, and the egg is then shown to the audience, who are not of course allowed to see the hole in it. Cross over to the assistant, and carefully catch hold of the centre of the handkerchief that covers the glass, so as to lift the egg straight out in order that it may not rattle against the sides of the glass. The egg comes out under cover of the large handkerchief, and the small silk handkerchief that was vanished is apparently found in the glass.

## THE COLOUR-CHANGING BILLIARD BALLS

**Effect :—**A red and a black billiard ball are wrapped in

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separate pieces of newspaper, which is then torn to show the colour of the ball that is contained in it ; the packets are placed in different hats in view of the audience ; the performer says he will cause them to change places, and on undoing the paper the balls are found to have been transposed.

**Apparatus :—**A red and a black billiard ball and two hats. Paste the four edges of a square piece of black paper between two pieces of newspaper, and a piece of red paper between two similar pieces in the same way.

**The Trick :—**Wrap the red billiard ball in the newspaper pieces between which the black paper is pasted, and the black billiard ball in the newspaper pieces containing the red paper. Pretend to mix the packets, and remarking that you must discover which is which, tear the outside covering off the paper in which the red ball is wrapped, and display a small piece of black paper underneath, which will be readily mistaken for the ball. Borrow two hats, and place the package that apparently contains the black ball in one. Then tear a piece off the cover of the other ball, and after showing the red paper in that as if it were the ball, place that packet in the other hat. Undo the wrappers inside the hat, and producing the balls separately, the effect of the two balls having changed places is created.

### THE MULTIPLYING BILLIARD BALL

**Effect :—**The performer's hand holding a billiard ball is very well displayed, so that it is apparent it only contains one ball. Suddenly it is seen to hold two balls.

## THE MAGIC PIPE OR LADLE TRICK 179

**Apparatus :—**A wooden billiard ball, with a wooden (or celluloid) shell that covers half of the ball.

**The Trick :—**The ball is held in the manner shown in Plate XXIII, Fig 5, and the hand well displayed. The thumb acts as a lever, while the forefinger holds the top of the shell and the third and fourth fingers bring the ball itself round and underneath the shell, as shown in Fig. 6.

## THE DIMINISHING BILLIARD BALL

**Effect :—**An ordinary billiard ball is shown held in the right hand. It is rubbed once or twice with the left hand, again displayed, and now appears only half the size. This in turn is rubbed as before, and is again shown; this time it is much smaller still. Afterwards it vanishes altogether.

**Apparatus :—**A nest of billiard balls as illustrated in Plate XXIII, Fig. 1.

**The Trick :—**The billiard ball is displayed held in the right hand, which is then rubbed once or twice with the left. In doing so the performer pulls off the outer ball by securing it in the open palm of the left hand, which is contracted to clench the ball tightly. While the smaller ball is being displayed, the performer must place the palmed case in his pocket. The act is then repeated for the second case, and finally the remaining ball is vanished in the manner described for coin passing on page 63 (see Plate XXIII, Figs. 1-4).

## THE MAGIC PIPE OR LADLE TRICK

**Effect :—**A card is chosen from the pack by a member

of the company, who then returns it and shuffles the pack. An assistant steps on to the stage, and is given a tin pipe or ladle to hold. A cigarette paper is borrowed, placed in the pipe and partially burnt. The assistant is told to pick out the ashes, but instead produces the cigarette paper intact, and with the character of the card that was previously selected from the pack impressed upon it.

**Apparatus :—**A cigarette paper, another cigarette paper with the two of hearts impressed upon it, a match, a pack of cards, and a trick pipe or ladle. The pipe is one of tin, and is illustrated in Plate XXX, Fig. 5. The bowl has a false side worked by a rod through a stem. When this rod is pressed, the false side shuts like a door on to the opposite side of the bowl.

**The Trick :—**In the false cabinet the cigarette paper with the two of hearts impressed upon it is secreted, and the side shut down. Force the two of hearts (make no mistake in doing this, else the trick will be ruined) from the pack upon a member of the audience and ask him to exhibit it, but without letting you see it. Have it placed back in the pack, and the latter shuffled. Then request some one to come upon the stage and hold the pipe at arm's length by the stem. Borrow a cigarette paper, place it in the bowl of the pipe, and light it, but take care that it does not all burn away. Ask the assistant to examine the ashes, and to make sure that the pipe contains nothing else. Then whilst remarking that he has not a very steady hand, and seems to be nervous, press the rod at the end of the pipe, and the shutter will go over to the other side, leaving the prepared cigarette paper. Then ask the assistant to give you the burnt cigarette paper, and this, when exhibited, will of course be the one with the character of the forced card impressed upon it.

**PRODUCTION OF CAGE AND BIRDS**

**Effect :—**A large cylinder is shown (see Plate XXIV, Fig. 6), and the lid is taken off and the inside, quite empty, is well displayed—even handed round for inspection. The lid is put on, a pistol fired, the cylinder opened again, and a large cage containing three or four birds is produced from it.

**Apparatus :—**A bird-cage of special make: a pistol: a large cylindrical-shaped tin case, with lids at top and bottom. It has a false case in which the sides of the bird-cage fit easily, while the bottom of the cage pushes up nearly to the top—leaving room, however, for the birds to lie easily.

**The Trick :—**Care must be taken to know which is the empty end, for the cylinder looks the same at top and bottom. Show inside the case and tap the sides to show that it is empty—replace the lid and stand upside down. Now fire the pistol and remove the other lid, and very quickly draw forth the cage. Occasionally, the bottom will not fall quickly, and the performer should be well prepared for such a contingency.

**THE FLYING BIRD-CAGE**

**Effect :—**An empty tin box is shown to the audience, and laid upon a table. On another table is a bird in a cage on a pedestal, which the performer entirely covers with a handkerchief. He then draws the cage out, and places it on top of its stand—still under cover of the handkerchief—and replaces it in its frame, remarking that he has removed it to show that the cage is separate from the stand. He whisks off the handkerchief, the bird and cage have vanished, and are produced from the empty box.

**Apparatus :—**A bird cage of the pattern illustrated in Plate XXIV, Figs. 4 and 5. The cage is placed in a duplicate frame, and the whole fits tightly in the square frame of the pedestal. A square box opening at either end ; if opened at one end it appears to be empty, but the other end contains a collapsible cage exactly similar to the one in the frame. Two canaries.

**The Trick :—**The box is laid on the table, and the empty end of it opened and shown for examination. The performer then covers the stand with a large silk handkerchief, under cover of which he removes both cage and frame from the stand, drops the cage in the servante, keeping the frame still under the handkerchief and on top of the pedestal, so that the audience believes the cage is still there. The frame is then pushed back into the stand and the handkerchief whisked off, of course showing that the stand is empty. Then the box is opened, and the bird and cage are produced from it. Live canaries can be used for this trick without fear of hurt.

### THE VANISHING BIRD AND CAGE

**Apparatus :—**A collapsible bird-cage, a canary or stuffed bird, and the wrist pull described on p. 25. This collapsible bird-cage is a rather expensive article, but one of the most effective of vanishing tricks. The cage, which folds up to the form of a stick, small enough to pass through a small ring, can be bought at any of the shops that make a speciality of conjurers' accessories. It is illustrated in Plate XXIV, Figs. 1, 2 and 3.

**The Trick :—**The bird has to be got into a certain part of the cage before it is closed, and on account of

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the difficulty of getting it to take up its proper position, amateurs should use a dummy bird, hung from the top of the cage by a bit of silk. Hold the cage between the open hands, hook the ring at the bottom right-hand corner to the pull, and when the bird has been worked into position, close the cage suddenly, shout "Go," and at the same time extend the arms outwards, to give effect to the pull. The bird goes into a little compartment in the centre of the collapsed cage, which is drawn up the right sleeve by means of the pull.

## TO PRODUCE A BIRD IN A CAGE

**Effect :—**A bird in a cage is produced from a hat.

**Apparatus :—**A collapsible bird-cage of tin and wire (see Plate XXX, Fig. 2). The bottom of the cage has slits along the edges, and the sides slip through these—though the bottom cannot fall off—so that the bottom of the cage can be pushed to the top, and when raised, the sides can be folded underneath it. The top of the cage is raised in the centre, where space is left for the bird to lie.

**The Trick :—**When collapsed the cage can be concealed in a very small space, and be transferred from the pocket, or the servante into a hat. If held at the top by the hand, and then shaken sharply, the sides will open out, and the bottom slip down. A real canary can be safely used for this trick, for there is ample space for the bird to go into its receptacle without risk of injury.



## BIRDS SHOT FROM A BAG INTO A CAGE

**Effect :—**An assistant is given a bird-cage containing two birds to hold. The performer shows an empty paper bag, takes the birds from the cage, places them in the bag, ties the neck of it, and suspends it from a hook on a stand. He then holds a pistol at the bag, fires, and entirely destroys it. Only a small tag of paper is left hanging on the hook, and immediately the birds reappear in the cage.

**Apparatus :—**Four canaries; a trick cage, *i.e.* with a false bottom in which two birds can be secreted, and from which they can be released by a spring; a paper bag in one side of the neck of which is a small false or masked bag; a pistol.

**The Trick :—**Two of the canaries are secreted in the false bottom of the cage, and two in the cage itself, which is then held by a confederate. The performer thoroughly displays the empty paper bag, indeed he may turn it inside out, provided he does not show the false compartment. He then removes the two canaries from the cage, and apparently places them in the bag itself, but really puts them in the false bag that is concealed in the neck of the large one. The bag is tied at the top, and suspended from a stand by the string with which it was tied. The performer then fires his pistol at close quarters at the bag, which is blown right away, only a small strip of paper appearing to remain—in reality that is the false bag containing the birds. At the sound of the pistol, the assistant releases the two birds from the false bottom of the cage, and they appear in the cage itself.



PLATE XXVI.—Figs. 1-4. Hands and ruler trick.— Fig. 5, The magnetic ruler.—  
Fig. 6. The untied knot.

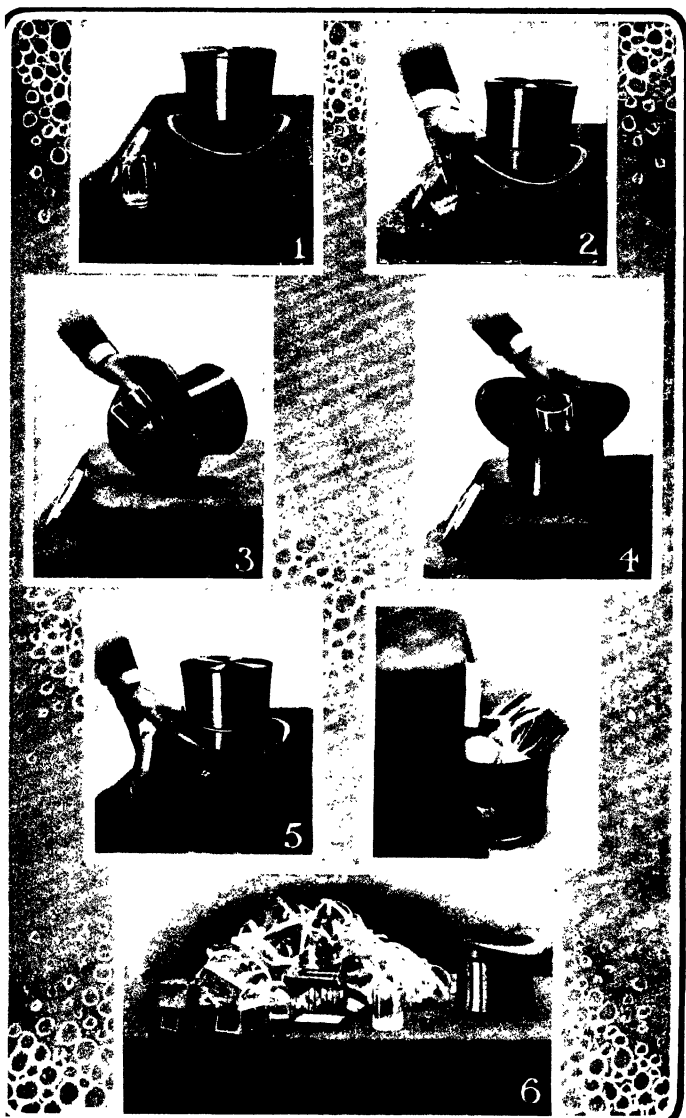


PLATE XXVII.—Figs. 1 and 5. Table servante and hat.—Figs. 2-4. Conveying the articles into the hat.—Fig. 6. Articles shown in Fig. 1, produced from

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### THE TRUNK MYSTERY

**Effect :—**An assistant is placed inside a large box which is then corded all round, and placed on trestles. Screens are placed round the box, and when they are removed the assistant is discovered outside the box, with the cord unbroken.

**Apparatus :—**An oblong box (large enough to hold a person). A quarter of the bottom of it must be a sliding panel, *i.e.* capable of being pushed from one side to the other. It usually slides in a groove, and is well masked by the battens of the box ; cord.

**The Trick :—**A confederate is placed inside the box, which is then locked and bound round with rope, care being taken that it does not cover the exit. The box is then placed on two trestles or a pedestal, and screens are drawn round it. The assistant now slides the panel and gets out of the box, very quickly replaces the panel, and gives the signal to withdraw the screens. The sack trick described on page 159. is generally combined with this illusion, and renders it much more effective and complicated, the performer being found seated on the box, with the sealed sack over his arm.

### TO BALANCE AN EGG ON A WALKING-STICK

**Apparatus :—**An egg and a plain walking-stick in which a groove a quarter of an inch wide and an eighth of an inch deep has been cut, and so masked that it does not show. This can be done by colouring the whole black.

**The Trick :—**Place the egg in the groove, and make it travel backwards and forwards along the stick by gently tilting either end. It is advisable not to be

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successful at the first effort, and the trick will look more genuine. In this, however, it will be safer to use an imitation egg.

### THE MAGIC EGG

**Effect:**—At the will of the performer an egg moves out of one cardboard box into another and back again.

**Apparatus:**—Two fairly deep cardboard boxes and a blown egg. Fasten a piece of strong black thread to the centre of a short piece of match stick and push the latter through the hole at the top of the blown egg, and tie the other end of the thread to a bent pin.

**The Trick:**—Having previously prepared the egg and thread as above, the trick itself is very simple. After handing the cardboard boxes round to the audience and meanwhile securely fixing the bent pin at the bottom of your waistcoat, place the egg gently in one of the boxes. By bending the body slightly backwards the egg is drawn up over the side of the box it is in and should be caught in the other box. This should be carried out deftly and slowly, and may be repeated several times, the egg crawling from one box to the other at a word of command.

## CHAPTER XI

### MISCELLANEOUS TRICKS

#### AN INTRODUCTORY TRICK WITH GLOVE AND WAND

**T**HIS is one of the most effective of tricks for opening a programme. The performer enters with the wand under his left arm, and is removing a white silk glove, which he proceeds to roll up in the open palm of both hands. Pretending to place the glove in the left hand, which he clenches and holds away from him, he palms it in the right, holding it there with the thumb, and takes hold of the wand with that hand. He then taps the left hand with the wand, and on opening it, the glove will seem to have vanished. The wand and glove are then laid upon the table, and another trick proceeded with (see Plate XV, Fig. 5).

#### THE VANISHING WAND

**Effect :—**A solid wand is placed in a paper bag, which is immediately torn up.

**Apparatus :—**An ordinary wand with a covering case of paper which matches it, and will slip off, and two long brown-paper bags.

**The Trick :—**The bags should be left lying flat upon

the table. Sound the wand while in its case in order that the audience may know that it is solid, and insert it in one of the bags. While knocking the bag open, leave the wand inside, drawing the case away only. Flourish the case about as if it were the wand, and then proceed to open the other bag with it. In doing so, drop the case into the bag, which is then folded over to show the form of the wand inside. Then tear both bag and case up, and the effect of a solid wand having vanished is obtained.

### THE MAGIC RING AND WAND

**Effect :—**A borrowed ring is made to travel up and down a wand without being touched.

**Apparatus :—**A wand, a hair (or a piece of fine silk) about twenty-four inches long, one end of which is attached to a waistcoat button, and the other end to a piece of conjurer's wax, which is concealed underneath the bottom of the vest in such a manner that it is easily removable.

**The Trick :—**While the wand is being examined, detach the waxed end of the hair with the left hand, and hold it between the thumb and first finger. Take the wand with the right hand, and press the wax on to the extreme end of the wand. Now pass the borrowed ring over the wand, at the end to which the hair is attached, and by gently moving the wand away from or towards the body, the ring will climb up or down, or stop anywhere you wish. Finish the trick by giving a sharp jerk away from you, and the ring will jump into the air. Pull the wax off, and the wand can again be passed round for inspection (see Plate XVI, Fig. 3).

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### TO PRODUCE AN OMELETTE WITHOUT EGGS

**Effect :—**An empty frying-pan is exhibited to the audience, placed on a lighted spirit lamp; the empty pan is stirred with a wand, and an omelette is produced.

**Apparatus :—**A hollow wand, material for an omelette, a small frying-pan, and a spirit lamp.

**The Trick :—**The egg beat up and other ingredients are secreted inside the wand, and the end stopped up with a piece of hard butter. Place the frying-pan on the lamp, begin to stir with the wand, and the butter will quickly melt and allow the egg, etc., to run into the frying-pan. The omelette can then be cooked, and if the performer is quite sure that the inside of his wand has not corroded, and is perfectly clean, the omelette may be handed round to be partaken of, or, at any rate, for inspection.

## THE VANISHING GLASS OF WATER

**Effect :—**A glass of water, standing upon the table, is covered by a handkerchief and then picked up, the handkerchief is pulled off and shaken, and the glass has disappeared.

**Apparatus :—**A glass of water and a handkerchief, in the centre of which a cardboard disc the size of the top of an ordinary tumbler is sewn, and then covered and masked by a piece of coloured silk that matches the handkerchief.

**The Trick :—**The glass of water is picked up at the bottom with the right hand, covered with the handkerchief, the disc in which is placed over the top of the glass. Hold the disc with the left hand, and under cover of the handkerchief draw the glass away with



the right, and secrete it in the servante. Walk from behind the table to the front of the stage and pretend to be carrying the glass. Secure a corner of the handkerchief, draw it away sharply, shake it out, and the glass of water will seem to have vanished.

### TO PRODUCE A GLASS OF WATER

**Effect :—**A handkerchief is laid over the performer's arm and a glass of water produced.

**Apparatus :—**A glass of water and an india-rubber cap to fit on top of the glass.

**The Trick :—**The glass of water, covered by its cap, is secreted in the left pochette, or a handkerchief is thrown over the left arm, under cover of which the glass is taken from the pochette, and held in the right hand. The glass is covered with the handkerchief, and with the left hand the handkerchief and also the cover are drawn off the glass, which is then exposed to view. The handkerchief containing the cover is laid aside on the table.

### TO BOIL WATER IN PAPER

**Effect :—**Water is made to boil in a piece of paper.

**Apparatus :—**A sheet of foolscap, thread, a spirit lamp, and a small jug of water.

**The Trick :—**Make a parachute-shaped paper dish by turning up the four corners of a square piece of stout foolscap, and secure each corner with a piece of thread, the four ends being tied together. Pour water into it, and suspend over a spirit lamp. The water will quickly boil, without burning the paper.

## TO PRODUCE A BOWL OF GOLD FISH

**Effect :—**The performer displays a handkerchief, lays it across his arm, pulls the handkerchief away sharply, and a bowl filled with gold fish; is disclosed held in his right hand.

**Apparatus :—**A squat bowl with a rim on which an indiarubber cap entirely covering the top can be fitted, and with a depression in the bottom to enable it to be easily held in the hands; gold fish; and water.

**The Trick :—**Fill the bowl with water and a few gold fish, place the cap on the bowl, and secrete it inside the shirt front opening of the vest on the left side; it will easily be removable if evening dress is worn. Display the silk handkerchief, and then holding the fore part of the left arm across the chest, lay the handkerchief over it (see Plate XVII, Fig. 5). Under cover of this bring forward the bowl with the right hand. Remove the cap with the left hand, so that it comes away from the bowl inside the handkerchief, and can be disposed of with it (see Fig. 6).

## MAGICAL KEY AND RING

**Apparatus :—**A ring and a magical key, which can be purchased for a few shillings of the shops where conjurers' accessories are supplied.

**The Trick :—**The trick is to get the ring, which is not large enough to pass over the top or bottom of the key, on to the bar of it. The key has a joint at the ward end which unscrews, and can be easily parted, and the ring inserted under cover of the hand. It is well to borrow the ring, and also to have a duplicate key without a joint which can be handed round for inspection. Palm it when it is returned, and substitute the trick key.

### MAGICAL PRODUCTION OF A PLANT

**Effect :—**An empty flower pot is displayed, a cylinder placed over it, and when raised, a large plant is seen growing in the pot.

**Apparatus :—**An empty tin or earthenware flower pot, and a tin cylinder, in the lining of which the plant is hidden.

**The Trick :—**The empty flower pot is displayed, and the audience shown the cylinder, through which the wand is passed, to show that it is quite empty. The cylinder is then placed upon the flower pot, and the rim at the bottom is held with the left hand, while the outer case of the cylinder is pulled off with the right hand. The flowers will then spring out, and a large plant is produced. It will add to the effectiveness of this trick if a few real flowers are packed in the cylinder, and other similar flowers are secreted in a wicker tray. Pretence is made of cutting a number of flowers; one or two are really removed and placed with those in the tray, which are then distributed amongst the audience.

### THE TRAVELLING THIMBLE

**Effect :—**A thimble is shown on the first finger, and then with a very quick movement the hand is closed, opened again, and the thimble is found on the second finger, and afterwards on the third and fourth.

**Apparatus :—**A thimble.

**The Trick :—**The thimble is held palmed in the fleshy part of the hand between the first finger and the thumb. The first finger is brought down and inserted in the thimble, the hand is opened smartly, and the thimble displayed. The hand is then closed,

the thimble palmed again, and the second finger is inserted, and the hand opened. Extraordinary dexterity can be attained with this trick after a little practice. The travelling thimble trick can also be performed with a set of eight thimbles, one for each finger. The hands are shown clenched and the fingers raised and lowered one at a time with all the alacrity the performer can command (see Plate XX, Figs. 2 and 3).

### **AN OPTICAL ILLUSION WITH A RING**

Suspend a ring by a string, on a level with the eyes, with the plane of the ring towards the person. Tie a small stick crosswise on the end of another about a yard long; hold the long stick, shut one eye, and try to thread the ring with the crossed stick. Success will scarcely be attained, but if both eyes are used the ring can be threaded at the first attempt.

This trick may be varied by using only a crooked stick instead of two sticks tied crosswise.

### **AN OPTICAL ILLUSION WITH MONEY**

Put a shilling into an ordinary tumbler half full of water; place a plate on the top, and turn the glass over quickly, so that the water does not escape. On the plate a coin the size of half a crown will appear, and a little higher up another the size of a shilling. It will add to the effect of the experiment if one of the company who does not know the trick is requested to throw the water away, and save the pieces. He will be surprised at only finding one.

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### AN OPTICAL ILLUSION WITH A WATCH

Borrow a silver watch, and cover the back with the tips of the first, second and third fingers of both hands. Hold the back of the watch towards the audience, gently move the watch to and fro, at the same time part and rejoin the finger tips a little. The watch will look as if it were bending. This trick is illustrated in Plate XVI, Figs. 4 and 5, and serves as an admirable introduction to one of the watch tricks contained in the book.

### GLOVE AND HEAD

**Apparatus :—**A glove made of flannelette or some fancy material, and a doll's head. The glove has only stalls for the thumb, first and fourth fingers, but that for the first finger should be large enough to hold the second and third fingers also.

**The Trick :—**Insert the hand in the glove and place the head upon the first finger. The little finger and the thumb can be worked as arms, and the head made to move. A great deal of fun can be extracted from this doll, and several good attitudes obtained.

### TO STICK A KNIFE THROUGH A PERSON'S FINGER

**Apparatus :—**Two knives of the same pattern. Out of the blade of one of them a piece must have been removed, the other two pieces being joined by a half circle of wire.

**The Trick :—**Display the sound knife effectively, and then while talking of the dreadful operation you are about to perform, change it for the other, *e.g.* lay it on the table while you are speaking to the

assistant, and pick up the duplicate knife afterwards. Then standing directly towards the audience, and keeping the knife straight in front of the person, pretend to stick it through the assistant's finger. He must, of course, enter into the spirit of the trick, and pretend to be hurt, and the audience can be given a full view of the position with the knife through the finger, or as it will appear to them drawn through it. Remove the knife as if drawing it out, hand the assistant a handkerchief, which has been stained with red, and he can return to his seat with his hand unhurt (see Plate XVIII, Fig. 3).

### **TO REPRODUCE A PIECE OF PAPER THAT HAS BEEN TORN UP**

**Apparatus :—**A false thumb tip (made of tin, painted flesh colour) and two narrow strips of paper.

**The Trick :—**Place one of the strips of paper inside the false tip, and fit this upon the thumb. Display the hands well open, then hold them together, with the tips of the fingers meeting, and the back of the hands towards the audience. Let them see you tear up one of the pieces of paper, and display the pieces. Then, resuming the position described, crush the pieces together under cover of the hands, remove the thumb tip, draw out the sound piece of paper, place the torn pieces inside the tip, and put that upon the thumb again. Then display the piece of paper, and at a later stage dispose of the thumb tip (see Plate XIX, Figs. 5 and 6).

### **THE MAGIC MATCHBOX**

**Effect :—**A member of the audience is asked to put

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a shilling in a matchbox, which is closed, shaken to be sure it is still there, and when opened the shilling is found to have disappeared, and a halfpenny is discovered in its place.

**Apparatus :—**A halfpenny, a shilling and an empty household matchbox at one of the ends of which a very narrow slit, just broad enough to allow a coin to slip through, has been cut along the bottom. If care is taken the box can be cut without destroying the paper, which will effectively cover or mask the slit.

**The Trick :—**Open the box about half way and insert a halfpenny between the end of the box and the lid. Ask one of the audience to put a shilling into the box. As they do so let the coin fall through the slit into the hand. Close the box, and the halfpenny will fall into it. You remark, "You are sure the money is there," and hearing it rattle an affirmative answer is always returned. When opened it will seem that the shilling has changed to a halfpenny.

### TO CHANGE A CARD INTO A FLOWER

**Apparatus :—**A folding card, with an artificial flower pasted on the centre of the back. This can be purchased for a few pence.

**The Trick :—**The card is exhibited in the palm of the hand, then folded down with the thumb and little finger, and reversed.

### TO PRODUCE A LIGHTED CANDLE FROM THE POCKET

**Apparatus :—**A piece of sandpaper sewn in the inside of the coat just above the pocket, and a candle with a silent match fixed beside the wick.

**The Trick :—**Secrete the candle in the pocket above which the sandpaper is sewn. Draw the candle from the pocket, and simultaneously rub the match against the sandpaper. The wick will fire, and the candle will seem to come from the pocket alight.

### **TO CATCH HOOPS ON THE ARMS WITH THE THUMBS TIED TOGETHER**

**Apparatus :—**A small piece of string, vaseline, and two or three wooden hoops.

**The Trick :—**Have the thumbs well greased with vaseline, and request one of the audience to tie your crossed thumbs together in the manner shown in the illustration in Plate XXVIII, Fig. 3.

Give a wooden hoop for inspection, and request the assistant to take the hoop and go to one side of the platform. While walking to the other, slip your right thumb out of the cord, but keep your hands together as if they were still fastened. Now ask for the hoop to be thrown to you. Catch it between the hands, and immediately replace the thumb in the cord, in the original position. Submit the hands for examination to show that the knots have not been tampered with.

### **THE TRICK CARROT**

**Apparatus :—**This can be purchased at any shop where conjurers' accessories are sold. The carrot is of painted linen with a spring inside, and costs very little.

**The Trick :—**When the spring is closed, the carrot can be easily palmed in the hand. Insert the hand under the coat of one of the audience, and gradually releasing the spring, draw away what appears to be



a large carrot. This is illustrated in Plate XVIII, Figs. 1 and 2.

### FALSE FINGER FOR PALMING OR PRODUCING

**Apparatus :—**A tin tube shaped like a finger, and enamelled flesh colour. This can be purchased for a shilling or so.

**The Trick :—**This is very useful for a vanish with bare arms held well away from the person. The finger is held by its fork between the second and third fingers of the left hand, where it will be practically invisible to the audience. The tip of the finger is removed with the right hand, and a handkerchief either gradually pushed inside or drawn from the false finger. The hand should, of course, be well flourished before and afterwards. The effect of a handkerchief being produced or vanished is created (see Plate XIX, Figs. 7 and 8).

### TO PRODUCE YARDS OF RIBBON OR PAPER FROM THE MOUTH

**Apparatus :—**Tightly rolled reels of paper or ribbon and paper shavings.

**The Trick :—**Invite one of the audience to dine at the table with you, and then have two dishes of paper shavings served. While pretending to put some of these into the mouth, palm into it a reel of ribbon or paper previously secreted amongst the shavings in your dish. Pull out the reel until nearly finished and then refill the mouth. The reels can, if preferred, be produced from one of the pockets instead of being placed amongst the shavings.

### THE SUBMISSIVE MUSICAL BOX

**Effect :—**A musical box is made to go and stop at command without being touched.

**Apparatus :—**Two small musical boxes of the same pattern.

**The Trick :—**Show the audience a small musical box, then set it on the table, and cover with a fancy box or flower pot. Announce that the instrument will play or stop at your word of command, or the waving of your wand. This trick is worked by the aid of a confederate, who, at the side of the stage, sets going a musical box, similar to the one that the audience has seen and heard.

### TO SUSPEND A BALL IN THE AIR, AND MAKE IT RUN ABOUT WITHOUT ANY APPARENT SUPPORT

**Apparatus :—**A blackened ping-pong or small rubber ball and a piece of thread.

**The Trick :—**The performer should be dressed in a dark suit, and stand in the most dimly-lit corner of the stage or room, and away from his audience. On the top button of the waistcoat attach a loop of black thread, about twelve or fourteen inches long. While throwing the ball about hook the loop of thread on to a finger of each hand, and draw it tight. It thus forms a kind of railway, on which the ball will run backwards and forwards. The ball drops as soon as the thread is slackened, and in picking it up the thread can be slipped unnoticed from the fingers (see Plate XVIII Fig. 5). In the picture the thread has been emphasized in order to demonstrate the trick more clearly.

## CHAPTER XII

### TRICKS WITH MATCHES AND NUMERALS

**C**ONSIDERABLE entertainment can be obtained from the following very simple tricks, for which practically the only accessory needed is a box of ordinary wooden matches. Simplicity is the keynote of these tricks, but they are none the less puzzling and amusing.

#### THE ANIMATED MATCH

**Effect :—**A number of matches are laid like spokes of a wheel on the surface of a saucer of water, and then made to move towards the centre, and to separate and move back again towards the edges of the saucer.

**Apparatus :—**A few matches, a saucer or small basin of water, a piece of blotting paper about 3 in.  $\times$  12 in., and a small piece of soap.

**The Trick :—**Break the heads off the matches, and when the water in the saucer is quite still, lay the wooden sticks like the spokes of a wheel on the surface, with a space about an inch in diameter in the centre. Roll the slip of blotting paper loosely into a tube about as large round as a sixpence, and then let the end just touch the surface of the water in the centre of the saucer ; a minute current is raised, and the pieces of match are drawn towards the blotting paper. To make

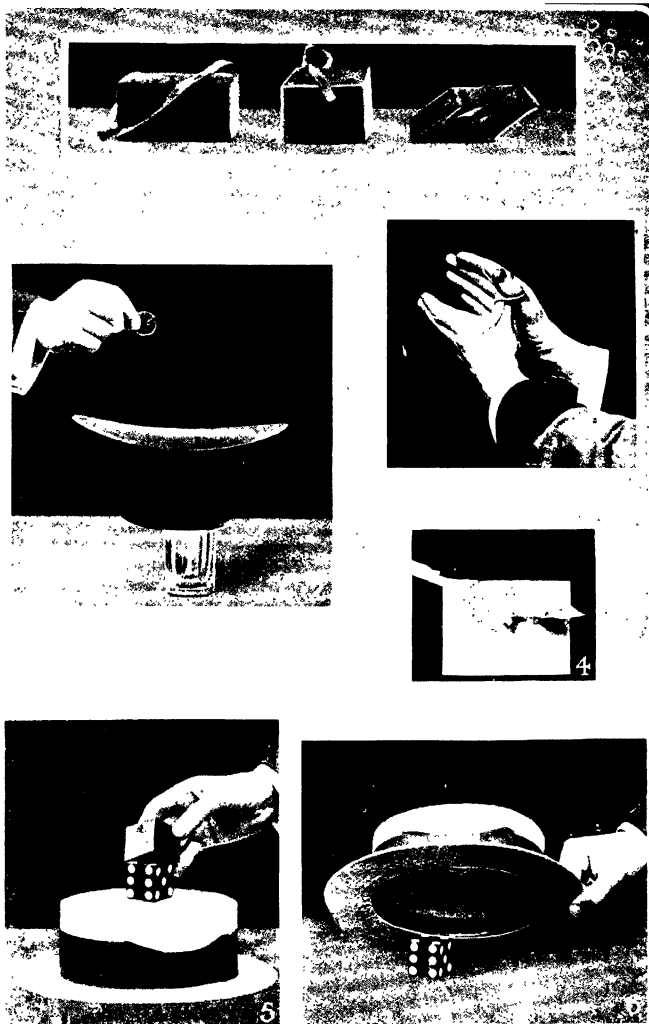


PLATE XXVIII. Fig. 1. Collapsible cardboard boxes for production.—Fig. 2. Passing a coin through a hat into a glass. Fig. 3. Catching hoops with thumbs tied. Fig. 4. Trick envelope.—Figs. 5 and 6. Passing dice through

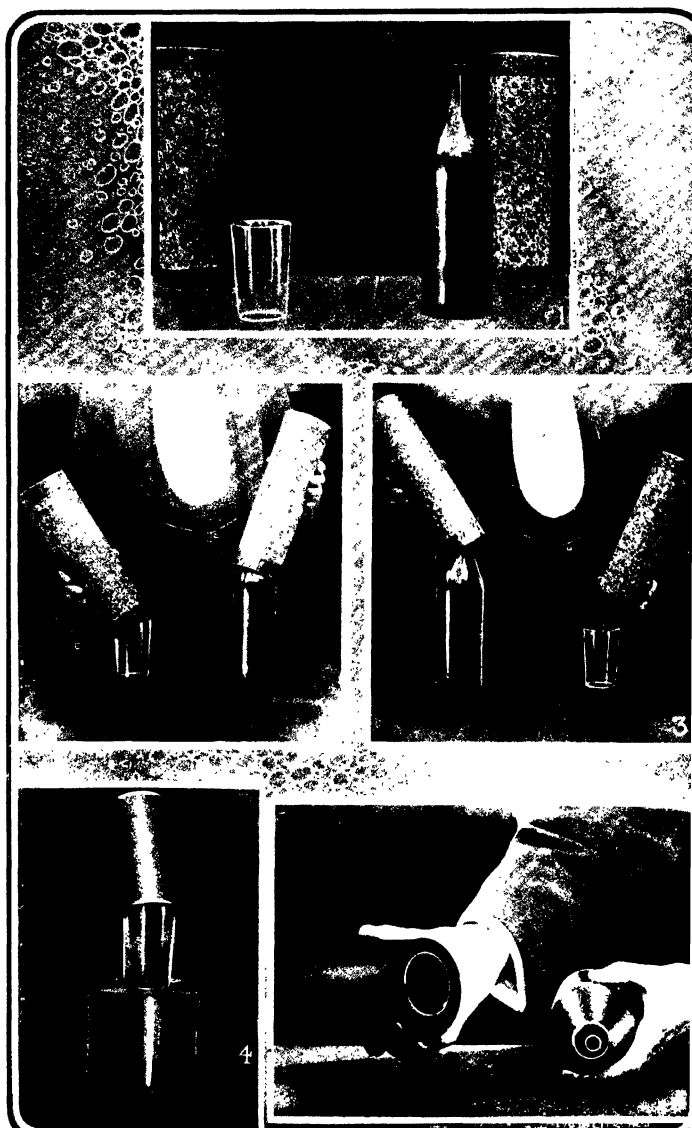


PLATE XXIX.—Figs. 1-3. Changing bottle and glass.—Fig. 4. Passing glass

the matches move away from the centre use a small piece of soap cut to the shape of a tube or cylinder instead of the blotting paper. When it touches the water the matches immediately scatter in all directions.

### TO MULTIPLY A NUMBER OF MATCHES

This is accomplished by laying the matches to form Roman numerals, *e.g.* three matches will make four or six, *i.e.* IV, VI; two matches will make five, V; nine matches will make three dozen, XXXVI. Another method is to make letters with the matches, and to spell the number, *e.g.* eleven matches will make nine, NINE.

To make nine matches into three and a half dozen, make two heaps, one containing three, and the other six matches, *i.e.* three and a half dozen.

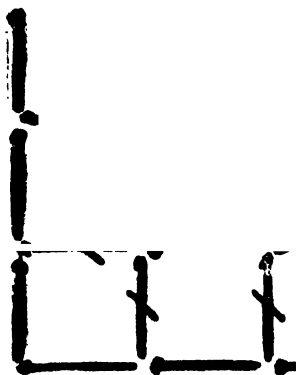
### TO SUPPORT A GLASS ON A BRIDGE OF THREE MATCHES, EACH ONE OF WHICH RESTS ON A GLASS

**Apparatus :—**Three matches, and four wine glasses.

Interlace the matches, resting one on the edge of each glass in the manner illustrated in Plate XXV, Fig. 6, and a fourth glass can now be placed upon the matches.

LAY TWENTY-FOUR MATCHES ON A TABLE TO FORM NINE SQUARES. TAKE AWAY EIGHT MATCHES AND LEAVE TWO SQUARES ONLY

Make the nine square in the following manner :



Now take away the eight matches marked with a cross ; two squares only remain, one in the centre of the other.

#### TO LIFT TWELVE MATCHES WITH ONE

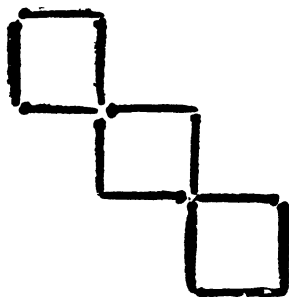
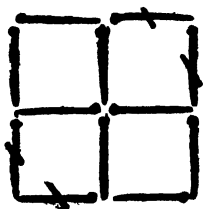
Lay an ordinary household match on the table, and, across it place twelve others as shown in Plate XXV, Fig. 3. The trick is to pick them all up in one action without spilling. Lay another match across the twelve in the same direction as and exactly over the one underneath. Then raise the bottom match slowly, and the matches can be lifted.

**TO FORM FOUR TRIANGLES WITH SIX MATCHES**

Lay three matches upon the table and form a triangle with them. Then make a pyramid with the other three by resting the heads together and inserting the base ends in the corners of the triangle.

**FOUR SQUARES CHANGED TO THREE**

Lay twelve matches to form four equal squares as in the first illustration, and then remove and replace four matches so as to make only three squares of the same size as the others. It is accomplished in the manner depicted in the second diagram.

**THE WALKING MATCH**

The Trick :—Bend a match in half, *i.e.* making a prong, and on the top of the prong paste or fix a vignetted picture of a man. Place the inside of the prong upon the edge of the blade of a knife, and hold the latter parallel with the table, so that both ends of the match just touch it. The match will then "walk" from one end of the knife to the other, without any effort of your own. This can also be done with



two matches joined at the ends by splitting one and sharpening the other. They may also be bent in the centre to impart a knee-like appearance (see Plate XXV, Fig. 2).

### THE SQUARE OF NINE

Take twenty-four matches and form a square of eight piles, each containing three matches, so that each side of the square contains nine. Add one, then three, and afterwards four matches in such a way that in each case there are still only nine matches in each side and at top and bottom.

It is accomplished in the following manner:—

FIG. 1

III	III	III
III		III
III	III	III

Take a match from the top left-hand corner, and add it to the three in the centre of the top row, now add an extra match to the three in the centre of the left-hand row.

FIG. 2

II	IIII	III
* IIII		III
III	III	III

Now take one match from the top right-hand corner and add it to the pile in the centre of the top row, take one from the left-hand bottom corner, and add it to the pile just above it, and one from the right-hand bottom corner to the pile above that also. Add three extra matches, to make each centre pile consist of five, and each corner two.

FIG. 3

II	IIIII	II
IIIII		IIIII
II	IIIII	II

Take one match from each corner and add it to each of the centre piles. Then add an extra match to each of the centre piles.

FIG. 4

I	IIIIIII	I
IIIIIII		IIIIIII
I	IIIIIII	I

The sides of the square contain nine in each case.

## THE MAGICAL PROPERTIES OF THE NUMBER NINE

If the figures resulting from the multiplication of nine by each figure from 2 to twenty are added together, the number nine results in each case :—

*e.g.*  $2 \times 9 = 18$ , *i.e.*  $1 + 8 = 9$ .  $3 \times 9 = 27$ , *i.e.*  $2 + 7 = 9$ .  
 $20 \times 9 = 180$ ;  $1 + 8 + 0 = 9$ .

Take any given number and reverse the order of the figures, then subtract the smaller number from the greater. The difference is always divisible by nine without a remainder, *e.g.* :—

678425
524876
9)153549
<u>17061</u>

When only three figures are used the result is the

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same, and the quotient will always read backwards and forwards the same, *e.g.* :—

$$\begin{array}{r} 864 \\ 468 \\ \hline 9)396 \\ \hline 44. \\ \hline \end{array}$$

## CHAPTER XIII

### SHADOWGRAPHY

**T**HIS very old entertainment is not often introduced into drawing-rooms nowadays, but it always affords considerable amusement to the little ones. To become expert in the art considerable time must be spent in practice, in order to make the fingers pliant, and to learn how properly to secure the best positions. A few good ones are illustrated on Plate XXXI, and a little experience with these will soon enable the performer to invent many other equally good ones—especially if he uses a few cardboard figures which may be easily made. A candle will supply quite sufficient lighting power in a small room, and the hands should be held about two feet away from the candle, and about four feet away from the screen, which should be tightly stretched on a wooden frame. The performer will do well to work with the screen supported on the edge of a table, and he can then rest his scenery and arms on the table if necessary, though very often the scenery is fixed in the sides of the frame. Considerable fun may be got out of shadowgraphy by introducing sham fights, etc.; and one should remember that elderly folk are only grown-up children, and that this entertainment is just as likely to appeal to an audience of adults as to one of children.

## CHAPTER XIV

### SECOND SIGHT

**T**HIS very popular form of entertainment has had many exponents during the past few years, and its successful exhibition depends entirely upon the assistant having a very good memory. The usual method of performing it is for one of the exponents to be blindfolded, and to remain upon the stage, while the other moves among the audience, borrowing for a moment watches, knives, coins, cheques, railway tickets, etc. The latter then asks the blindfolded assistant some such question as, "What is this?" and the assistant tells the name of the article, its value (in the case of a coin or cheque), the number or date it bears, etc. The whole feat is worked by an elaborate system of codes. Usually the first letter of a word or sentence is the index. By way of example we will simply assume that the following is the code for numbers:—

A=0            S=5

P=3            W=8  
R=4            Y=9

The number on a railway ticket is, we will say, 3526. The examiner would ask, "*Please Say the Number on This?*" That is only a simple illustra-

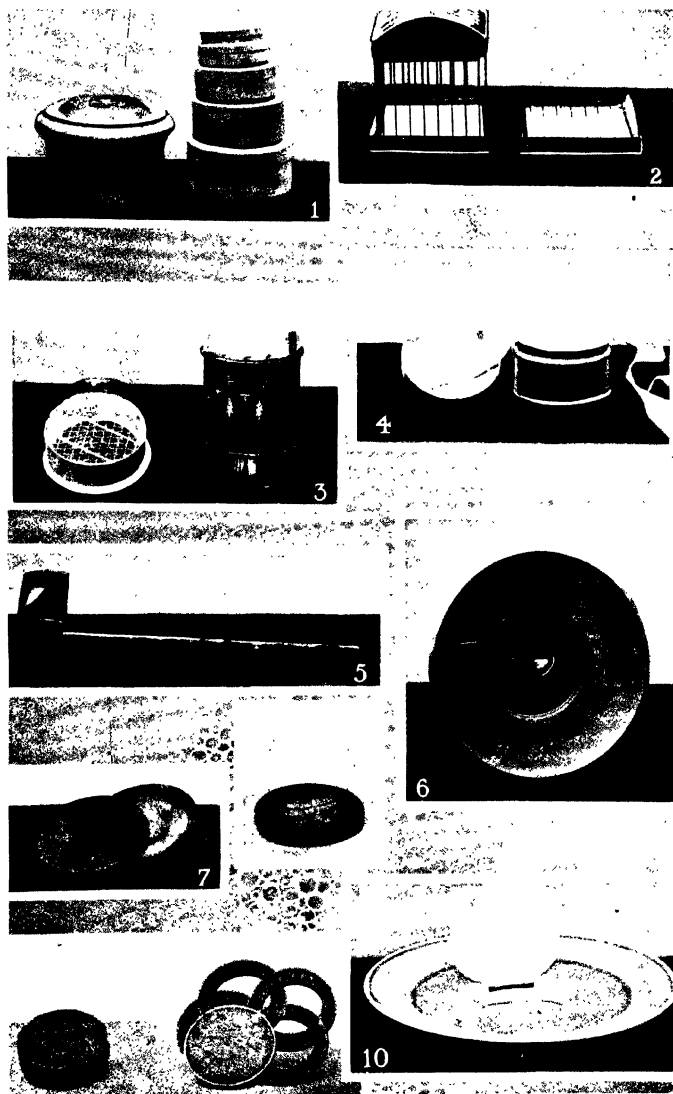


PLATE XXX. Fig. 1. Nest of boxes.-- Fig. 2. Bird cage. Fig. 3. Handkerchief box.--Fig. 4. Coin box. Fig. 5. Trick pipe. Fig. 6. Fire bowl. Fig. 7. Coin and case. Fig. 8. Palming penny. Fig. 9. Riveted coins. - Fig. 10.



PLATE XXXI.—Shadowgraphy.

tion, given for the purpose of explaining the principle.

In the early stages it may be helpful to have a code and use sentences of which only the first letter of each is to be noted, *e.g.* suppose the name wanted is "Alfred King." The questioner would say:—

- A. Are you able to tell me this name?
- L. Let us hear.
- F. Find it quick.
- R. Really!
- E. Expedite yourself.
- D. Do.
- K. Kindly hurry.
- I. If you please.
- N. No?
- G. Get on, do.

But this is so obvious that it is advisable to code the letters, *e.g.*—

A=H	H=O	O=V	V=C
B=I	I=P	P=W	W=D
C=J	J=Q	Q=X	X=E
D=K	K=R	R=Y	Y=F
E=L	L=S	S=Z	Z=G
F=M	M=T	T=A	
G=N	N=U	U=B	

and then the name given would be coded something like the following;—

- A=H. Here, tell me this name.
- L=S. Say it quickly.
- F=M. Make haste.
- R=Y. You ought to be able to.
- E=L. Look sharp.
- D=K. Kindly.
- K=R. Run on with the surname.
- I=P. Please.
- N=U. 'urry.
- G=N. Now.



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In an advanced code a much more complex arrangement would be used, and below are given a few general codes, which, if perfectly committed to memory, and the performer moving amongst the audience possesses the ability readily to construct sentences on given lines, should enable a successful and mystifying performance to be given. It is well to employ the phonetic system entirely, and though to one unacquainted with it, it is apt to be a little puzzling at first, practice soon makes perfect, and it is surprising how it simplifies the questions and prevents them from being made too obvious and long. For example, again assume the code is the first letter of each word, and take the word PENNY (phonetically PENI). The assistant would be asked some such question as, "*Please Explain the Nature and Intrinsic worth of this.*" Often some words that have nothing to do with the code will have to be worked into the sentence in order to make it natural, and one way to escape misleading the assistant is to drop the voice slightly when uttering such words and just as slightly to emphasize the code words, or *vice versa*, or the superfluous words may even be slightly slurred.

The following is a natural code for numbers :—

- |                  |                  |
|------------------|------------------|
| 1. Please.       | 6. Now or quick. |
| 2. Say.          | 7. Tell or take. |
| 3. What or that. | 8. Me or my.     |
| 4. This.         | 9. Here or in.   |
| 5. Is or on.     | 0. Us.           |

For single numbers the sentences might be something like the following, "Number, please?" "Say number"; "What number?" "Number on this?" "Number, quick?" "Give me the number"; "The number here?" etc.

Some combinations on this code would read awkwardly perhaps, but a ready wit will soon put that

right. For example, 9753 the sentence, "Here tell (or take) is (or on) that (or what)," may be made, "Here, tell the number on that."

For articles ordinarily given up for examination the following code will be useful:—

What is this ?	Watch.
Now this ?	Knife.
Please say this.	Pocket-book.
Sharp !	Scissors.
Call this.	Chain.
Quickly these.	Keys.
Tell me.	Photograph of a lady.
Tell quickly.	„ of a gentleman.
Tell us.	„ of a child.
Tell.	„ of scenery.
Now tell.	„ of a building.
Here, here.	Halfpenny.
Here ?	Penny.
And here ?	Sixpence.
Here what ?	Shilling.
Here this ?	Two shillings.
Here, tell this.	Half-crown.
Here now.	Ten shilling note.
Here say.	Pound note.
Can you tell this ?	Cheque.
You can tell me this.	Pencil.
Say this.	Cigar.
Say now.	Cigarette.
Please this.	Pipe.
Quickly.	Ring.
Well, this.	Visiting card.
This, please.	Purse.
And this.	Handbag.
And this, please.	Programme.
Reply this.	Railway ticket.
Guess this.	English coin.

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What here ?	French coin.
What this ?	American coin.
What have I ?	German coin.
What, say ?	Russian coin.
What now ?	Chinese coin.

In the code for the valuation of a foreign coin a sentence in which the first letter of each word spells the value may be added. The date on coins and cheques can be arrived at by the numerical code already given. It is often well to have a signal as to whether it is the numerical or alphabetical code that is being used, and a little cough may serve as an indicator. Sometimes one question allows of two or three others that have been explained by the first. For example, supposing a photograph has been handed up. The remark was, "Tell me," showing it was the photograph of a lady. The blindfolded assistant might reply, "A photograph," and the other performer would say; "And of what?" to elicit the reply, "A Lady."

Wearing apparel is often described, and the principal code needed is in regard to the colour of the articles.

First to denote whether :—

I am touching a—— ?	A lady.
Whom am I touching ?	A gentleman.
Here is a—— ?	A boy.
And here is —— ?	A girl.
Say the colour—— ?	Black.
What is the colour ?	Blue.
And the colour ?	Green.
The colour ?	Yellow.
Now the colour ?	Red.
Yes, the colour ?	Grey.
Tell the colour.	White.
What colour ?	Brown.
Colour, please ?	Pink.
Colour ?	Tartan.

Some articles may be described at length, and it is well to make a code for many common articles, *e.g.* a watch ;—

What is this ?	A watch.
And it is made of	Gold.
It is a—— ?	Silver watch.
Made of—— ?	Gunmetal.
Well the maker—— ?	Waltham
(Using phonetic alphabetical code Wlthm)	
It has—— ?	A hunting case.

Use numerical code for the number of the watch.  
Ditto for the time.

Playing cards can be easily told :—  
For the suits :—

What suit ?	Clubs.
The suit ?	Spades.
Which suit ?	Diamonds.
Suit ?	Hearts.

Use the numerical code for numbers of the cards, and for the court cards :—

Value ?	King.
What value ?	Queen.
The value ?	Knave.

We have here given only a few codes, but the possibilities can be easily conceived. The performers should constantly rehearse until perfect in their business, and the one moving amongst the audience should be of ready wit and quick observation, capable of meeting such a contingency as having an article given to him that is not in his regular code, or one which he cannot quickly code. Then he may ask something in relation to the article. For example, supposing a theatre pass were handed to him, and it could not be easily coded, he would perhaps simply ask, "What name is on this ?" and then code it.

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